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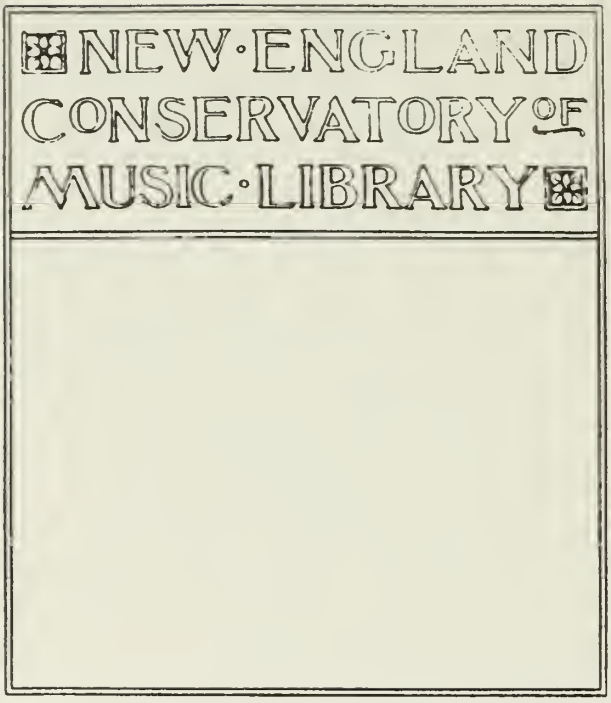

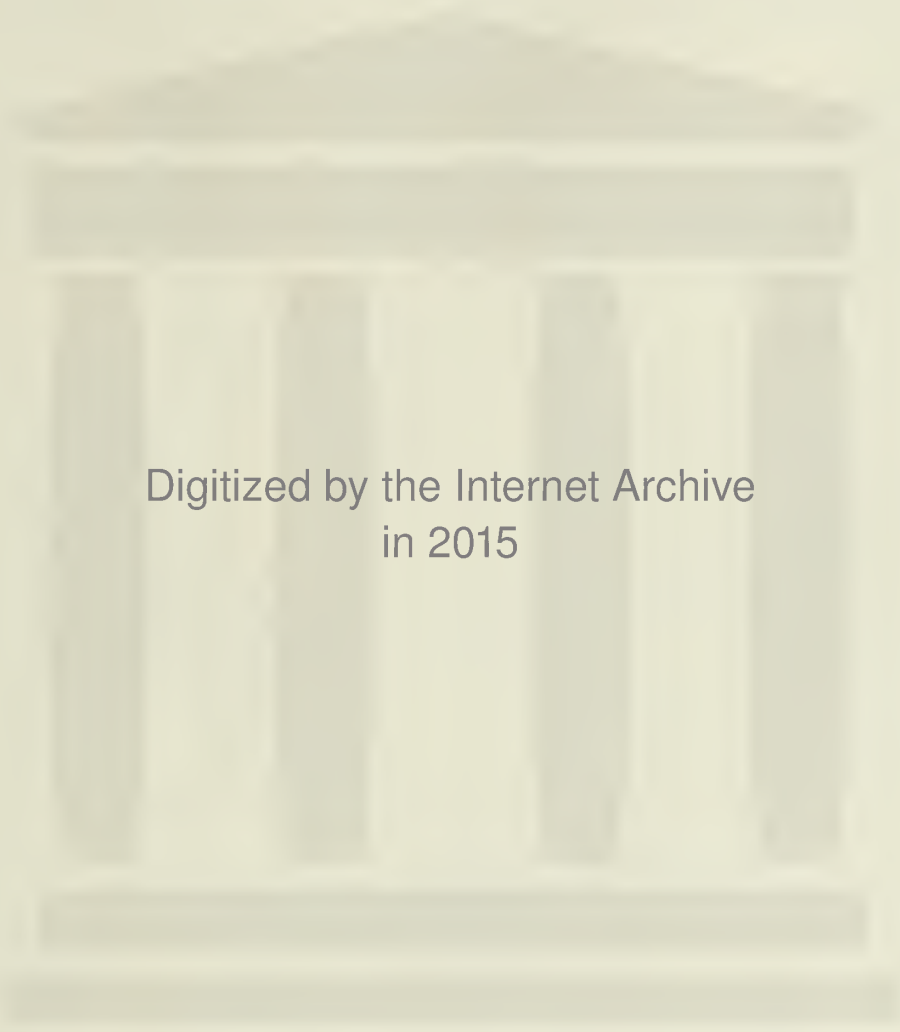

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WHO WILL MAKE OUR MUSIC IN THE YEAR 2000 AND BEYOND?
Look for a special insert inside.

THE ART & SOUL OF MUSIC

NEW ENGLAND CONSERVATORY · BOSTON

WHO WILL MAKE OUR MUSIC IN THE YEAR 2000 AND BEYOND?

FOUR ARTIST TEACHERS ANTICIPATE WHAT'S AHEAD

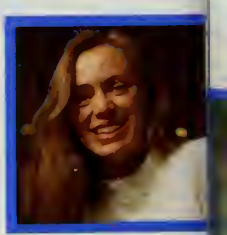
NEW ENGLAND CONSERVATORY

BOSTON

The music on the cover is jazz pioneer George Russell's Time Line. *Russell wrote this work for orchestra, chorus, jazz big band, klezmer band, and soloists in honor of New England Conservatory's 125th Anniversary in 1992.*

For more information contact:
Office of Admission
New England Conservatory
Box 321, 290 Huntington Ave
Boston, MA 02115
(617) 262-1120, ext. 430

Photography by Steve Dahlgren



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MUSIC IS A CALLING

YOU DON'T CHOOSE IT, IT CHOOSES YOU.

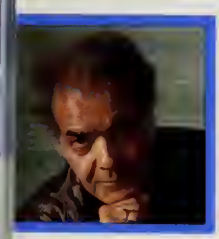
If you are "chosen," the music itself becomes the highest reward, offering you the means to express the deepest currents of your being. No wonder it has always attracted the passionate, the gifted, and the committed.

But passion, talent, and dedication may not be enough to secure you a prominent place in music today. From concert stage to recording studio to avant-garde club, the music world is changing, and no one is certain where tomorrow's creative opportunities will lie. Consider:

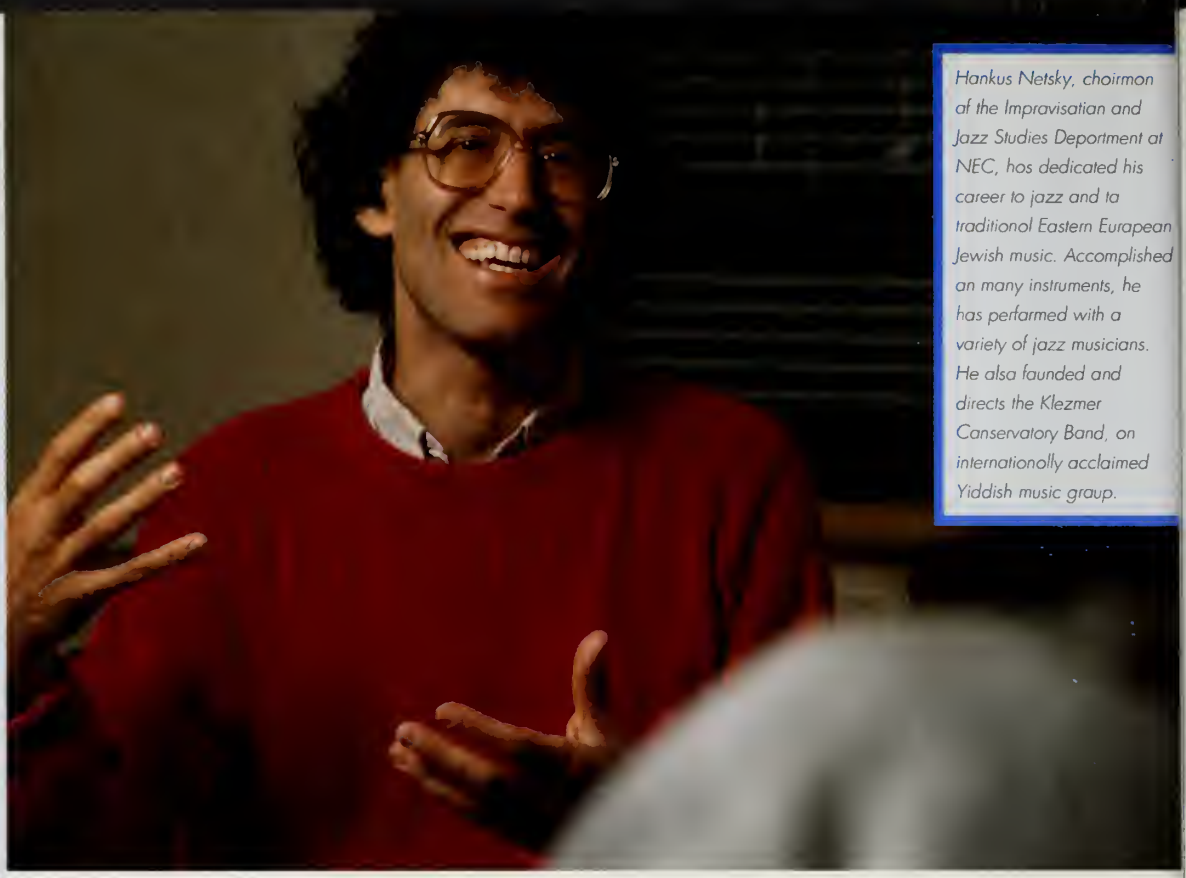
- *Jazz, long the most progressive music, has become dominated by the commercial values of the recording industry.*
- *Improvisational musicians can no longer depend on supportive communities of listeners, other musicians, and club owners to help them make their music.*
- *Music has never been so culturally diverse, but audiences are fragmented, hard to reach.*
- *Public support for the arts has declined, leaving the marketplace to determine who and what gets heard.*

To excel in this world, it is essential that you be aware of the forces shaping it. Your musical education ought to reflect that awareness, too. That's why we have asked four of America's finest musicians—jazz pioneers, improvisation leaders, and rising stars—to look ahead and offer their advice on the skills you'll need to face the future.

These artists all teach at New England Conservatory, but they don't all think alike. They present a diversity of opinions, not an easy formula for success. They do agree on one thing however: tomorrow's musician will need broader training and greater musical flexibility than ever before. They present some stimulating ideas on how to achieve these goals.



Who will make our music in the year 2000 and beyond? You will, if you prepare to master change. We at New England Conservatory offer these thoughts to help you begin.



Hankus Netsky, choirmon of the Impravisatian and Jazz Studies Deportment at NEC, hos dedicated his career to jazz and ta traditionol Eastern Eurapean Jewish music. Accomplished an many instruments, he has performed with a variety of jazz musicians. He alsa faunded and directs the Klezmer Canservatory Band, an internationolly acclaimed Yiddish music graup.

HANKUS NETSKY

"OPEN THE MUSIC UP"

New England Conservatory was the first school in the nation to treat jazz with the same respect as classical music. But what is jazz? How does the Conservatory define it?

HANKUS NETSKY: Different schools define it differently, depending on their focus. Some emphasize commercial music, some studio music, and some historical performance. But if you consider the mainstream of jazz—Duke Ellington, Dizzy Gillespie, Thelonious Monk, and Miles Davis among others—its essence has always been to improvise, to incorporate new influences, to open the music up. The overall thrust of our department is creativity.

How do you teach improvisation?

A lot of teachers try to take shortcuts. They might give out a chart of scales and chords, and by telling the student what notes to play, they think they've done their job. But a real improviser knows a lot more than the "right" notes to play. You need the tools to learn and internalize the classic repertoire, and the nurturing that will

help you find your own way to express it. Your music is the sum total of all the music you know, and the more music you truly know, the richer your own contribution can be.

The early jazz pioneers incorporated spirituals and field hollers, then rhythm and blues, and later rock and funk. What will tomorrow's improvisers respond to?

A heady mix: world beat, rap, traditional ethnic forms from around the world, and, of course, African-American jazz roots. There will be other influences we can't even predict. The most important goal for an improviser is to keep your ears open and be prepared to adapt to changes.

How do you navigate all these influences and forge a career?

If you're well trained and your ears are musically "well read," you have an advantage. You have choices. Our graduates have been very successful forging individual solo careers as creative artists, but they are also composing for television, doing studio work, touring with ensembles. If anything characterizes the improvisers of NEC, it's a determination to do things that are totally new—and they can. They've got the chops, the background, and the experience of working with truly creative role models.

What's the key to success?

Okay, there's boring, necessary stuff like learning how to target an audience, put together a mailing list, and market yourself. The Conservatory offers lots of career skills workshops, and everybody, jazz and classical, takes advantage. But will you attract an audience? I believe that depends on whether you have truly taken possession of all the music you know and begun to create your version of it. It depends on whether you have discovered your musical personality.

How do you make that discovery?

With the insight of a good teacher. Astor Piazzolla was a classical composer when he went to Paris to study with Nadia Boulanger. But as soon as she heard him, she asked him if he played anything else. It turns out he'd played bandoneon in the brothels of Buenos Aires. With her encouragement he became the foremost interpreter of tango in the world and developed an entire world of composition. She knew he had it in him. That's why great musicians wanted to study with her. You need teachers not so much for what they can teach you about music as for what they can help you discover about yourself.

RAN BLAKE

"YOU MUST FIGHT FOR SOLITUDE"

You employ a teaching technique that sometimes surprises your students—you record their solos, even their early ones. Why?

RAN BLAKE: I believe that the most underused, even neglected, organ that musicians today possess is the one they need most—the ear. In Western music, at the end of the 20th century, the eye has come to dominate learning. Because we don't concentrate enough on listening, our aural memories are faulty, and we don't have full resources to draw on when we make music. We also don't have the ability to take full advantage of the unprecedented musical richness that's all around us.

How does recording student solos respond to that?

It gets students listening to themselves, thinking about what they've done, understanding the sounds they make in the context of the sounds others make. In the first few weeks of working with me, students practice mostly aural aerobics, listening to and recreating ever-more-complex musical lines. Only then do we begin to read, transcribe, and analyze. When you join the ear and the eye, you have a complete musician.

Why is the ear so important to improvisation?

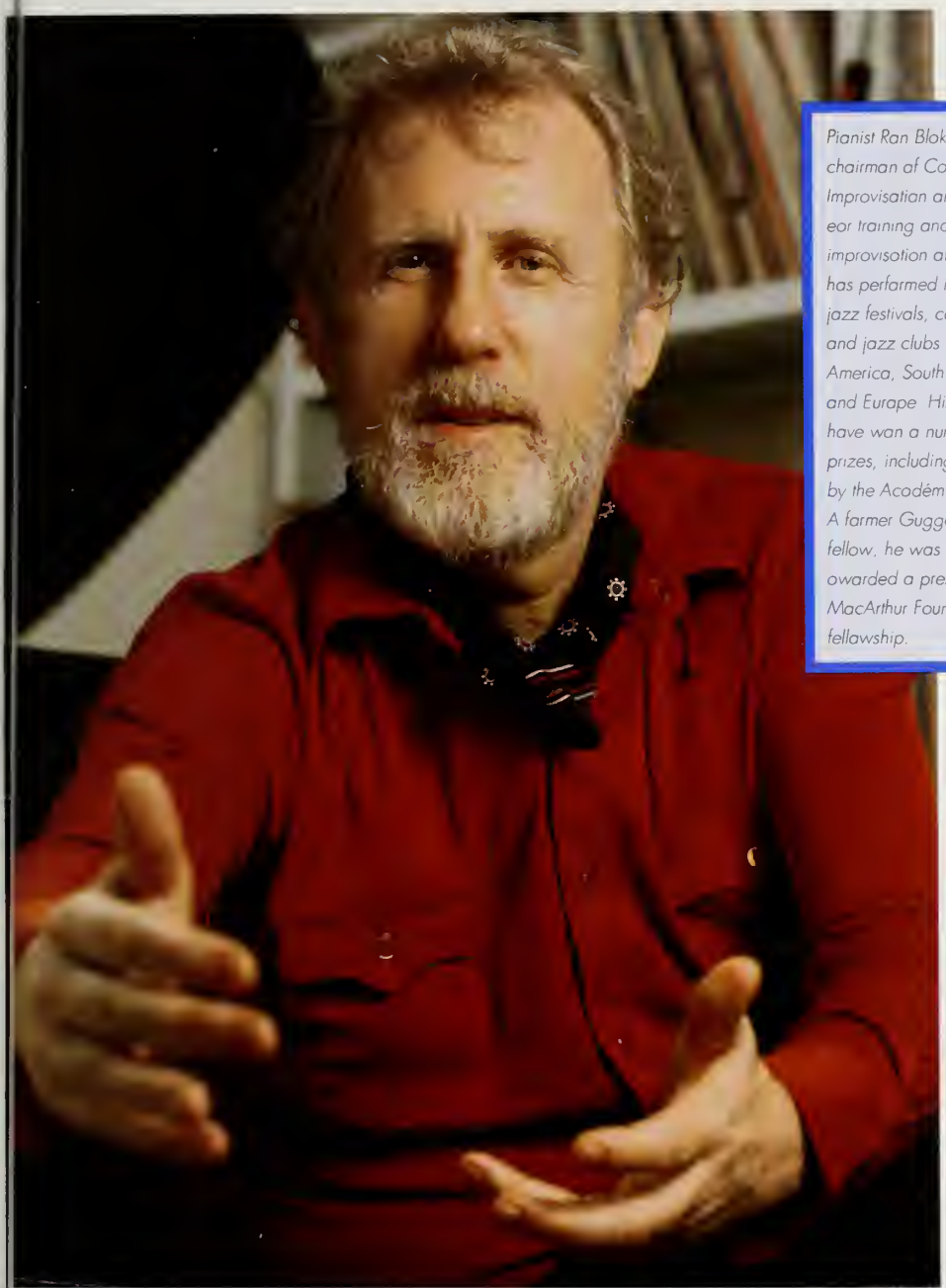
An aural database is important to all musicians. I know free-jazz players who can't hear, while many classical players, bound by tight forms, can hear everything. But with jazz especially, you're responding to others and creating from what's inside you. Otherwise the music is something you're doing by rote—never evolving, purely academic. You can make a career that way, but you won't be the Johnny Hodges that Duke Ellington wrote music for, or the John Coltrane that Thelonious Monk wrote for.

How have we lost our ears, and how can we get them back?

We're surrounded by sound pollution—from answering machines to television to canned music—and we rarely take the time to listen to a piece of music more than once. Audiences are guilty of this, too.

The answer is to start listening and stop listening. Reach out to what you don't know. There's a great bouzouki player somewhere in Boston? Go listen. Go more than once. Classical pianist Pat Zander on our faculty is giving a recital? Go listen and learn.

Listen to other students. And then stop. Tell everyone to screw off, shut the door, and listen to what's inside you. Fight for solitude. That's where you can sense the changes, the transformations. That's where you'll find your creative identity.



Pianist Ran Blake is chairman of Contemporory Improvisation and teaches ear training and improvisation at NEC. He has performed in major jazz festivals, concert halls, and jazz clubs in North America, South America, and Europe. His recordings have won a number of prizes, including selection by the Académie du Jazz. A former Guggenheim fellow, he was recently awarded a prestigious MacArthur Foundation fellowship.

DOMINIQUE EADE

"LOOK BEYOND TOMORROW'S GIG"

A leading critic has called this an age of pluralism in the arts—where you are free to choose whatever style suits you and free to borrow from every period. Is music freer than it was?

DOMINIQUE EADE: For jazz and probably classical music, too, there have always been dominant aesthetics and opposition to them. Musicians and audiences have known where they stood in relation to these styles and recognized the community they formed. Now there is no one trend in jazz to define yourself for or against, only a lot of musicians who may or may not be making similar kinds of music, and potential listeners. Is that freedom? It means you have to take responsibility for making the music happen and for your audience. You have to create your musical community.

How?

There isn't an easy way to find the musicians who might want to play your music, no one system to plug into. You have to be able to assess who might fit in, how a group of disparate musicians might work together with you, what combination of instruments will work, even what kind of setting is best. None of these is a given. Then you have to do the same thing with an audience—find it, build it, bring it together any way you can.

It would seem that you need to be a versatile musician to do all that, before you even make any music.

These days you must be well rounded just to be called for a jam session. But if you want to have a chance to say something important, you must be more than well rounded. You need a vision of the music that goes beyond tomorrow's gig. What do you really want the music to do, to sound like? That's going to determine all your other choices. One of our faculty said, "It's expensive and time consuming to make a record. Why would I want to duplicate what's already been done? I want to do what nobody else would do." That takes some soul-searching.

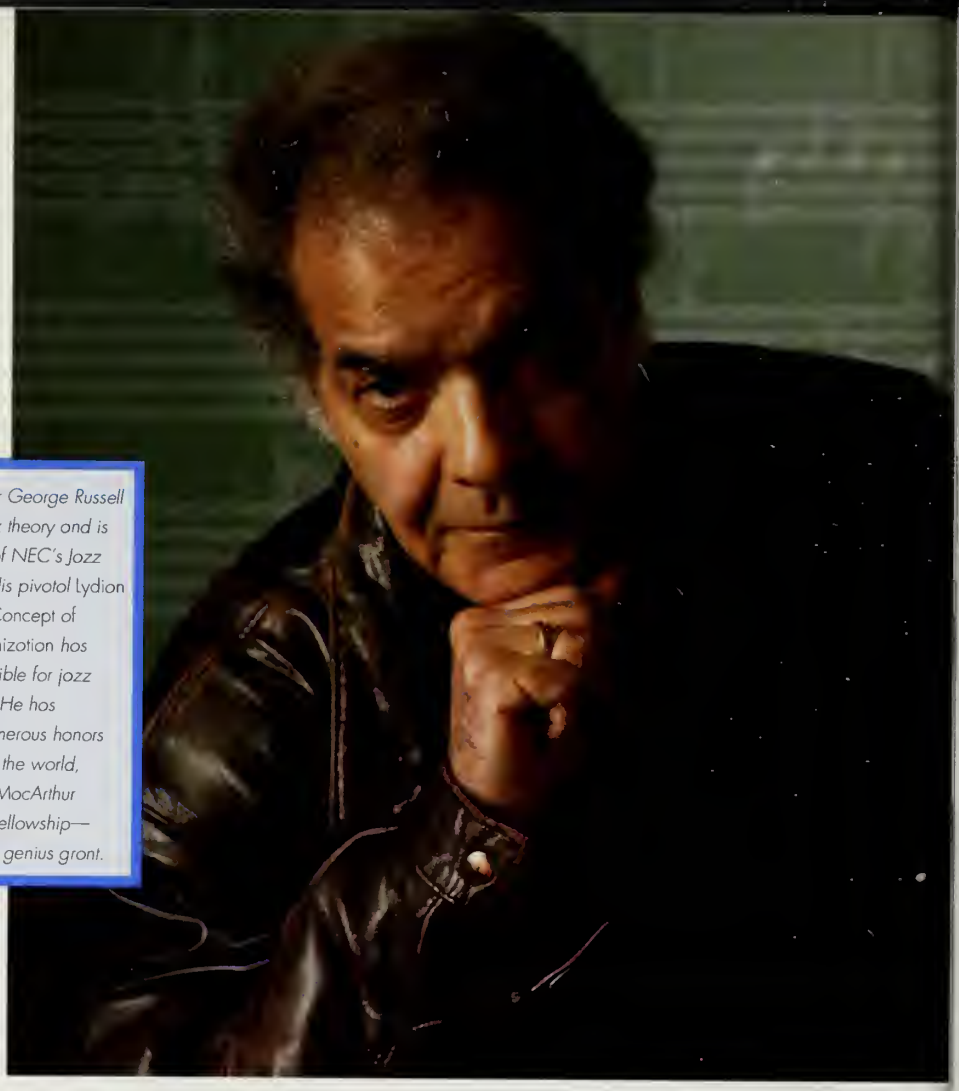
Can you gain vision in a conservatory?

I did. Here at NEC you can experience different types of musical approaches—from a George Russell, a Jimmy Giuffre, a Cecil McBee. In

An Artist Diplama groduate af NEC, Dominique Eode teaches vocal improvisotian. She has been a featured vacolist and camposer at jazz festivals in Baston and abraad. She leads her own graup ond has alsa perfarmed and recarded with mony ather ensembles and individuals, including Ran Blake, Dave Halland, Stanley Cawell, Alan Dawson, and Baston Musica Vivo. She has just released her first sala album

ensembles, you can see how they bring instruments and people together and create their own music. I experienced this as a student and try to pass it on as a teacher. For example, I coach an *a cappella* ensemble that does a range of styles from free improvisation to African melodies to jazz standards. I write or arrange all the music specifically for the group every year. This way, the students are directly a part of a process. Students can gain vision through studio lessons as well.

Unlike classical education, we don't necessarily put all the emphasis on a single teacher. Instead, students have the option to study with many teachers. You may be a singer who wants to focus on rhythm—you can study with drummer Bob Moses. All the teachers are open to this. In the end, it's great preparation, because you see many approaches to learning and playing, and this helps you understand your own artistic individuality.



Jazz pioneer George Russell teaches jazz theory and is co-director of NEC's Jazz Big Band. His pivotal Lydian Chromatic Concept of Tonal Organization *has become a bible for jazz improvisers. He has received numerous honors from around the world, including a MacArthur Foundation fellowship—the so-called genius grant.*

GEORGE RUSSELL

"YOU'RE HERE TO CREATE SOMETHING THAT DIDN'T EXIST BEFORE"

Is it a creative time for jazz and improvisation?

GEORGE RUSSELL: It could be, it should be. Jazz has gone through an incredible creative evolution right up into the '70s. But something has been lost—the innovativeness. The truly new has been supplanted by what's merely novel. This is a large-scale commercial phenomenon, based on the need to sell records on a mass scale and constantly to have something different to market. So anyone with a sound becomes the new Leonardo. Even Miles Davis, at the end of his life, felt compelled to participate in a fad.

So what is new, and how do you make music that's really new?

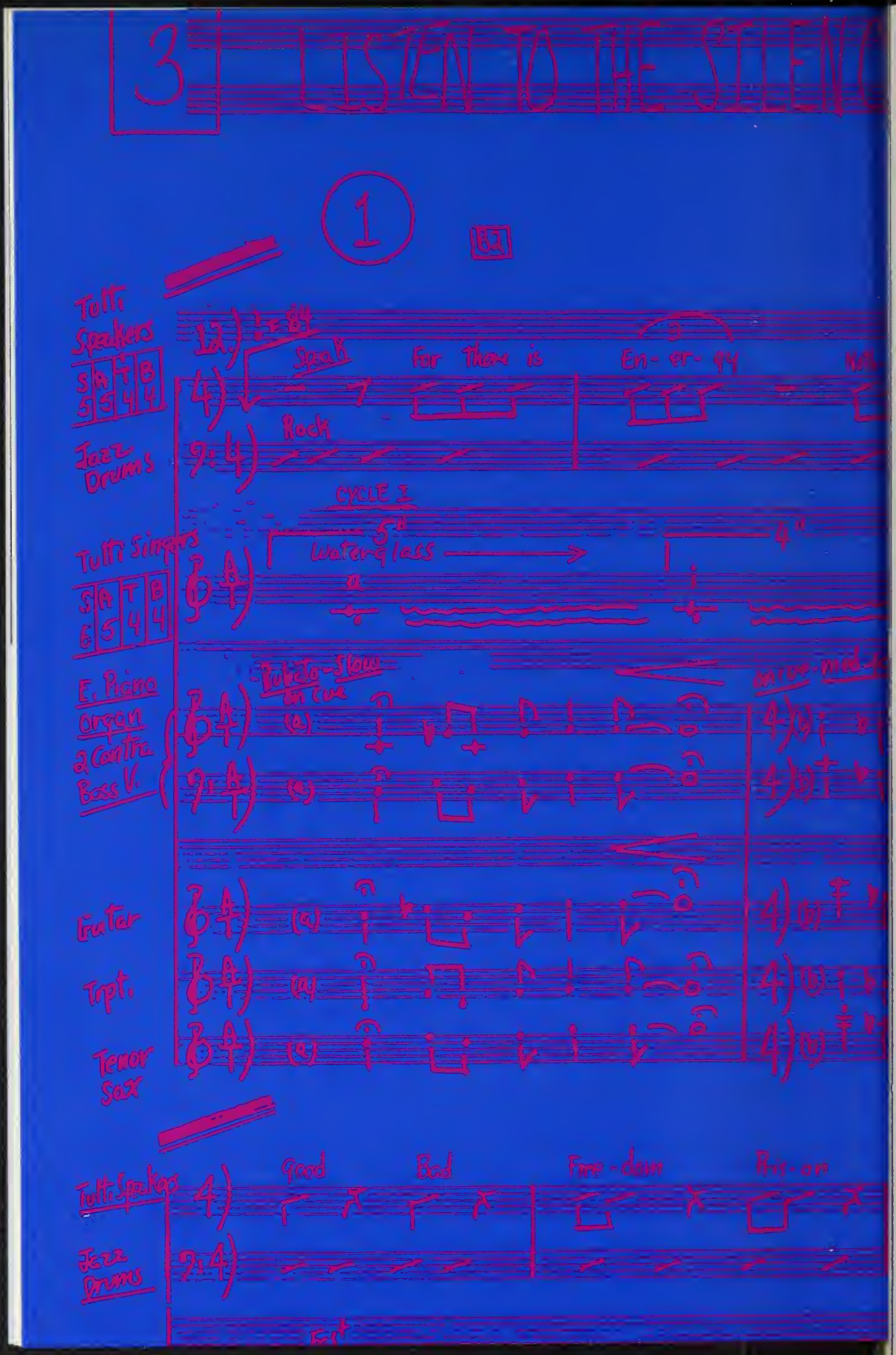
Everything old today was once new. Bach was revolutionary. What's really new doesn't always reveal itself right away. It emerges; it sticks with a group of people; it has the potential to influence further developments. As a student, you have to listen for that quality, build your awareness of it. As a creative musician, you make a commitment to nurture it. When I was young, I made a pact with the devil, so to speak. I said, "Give me music and you can have the rest." And from then on I knew there was one incorruptible part of me, one thing I would not compromise or give up: my music. Today you almost have to do that if you want to make a significant place for yourself.

Is that a spiritual commitment?

Look, students—jazz students especially—don't come to a conservatory to get religion, and I don't make them swear an oath to be creative. But I believe that each of us is born with a drive, a calling, an essence—an ability to create something different that wasn't here before we made it. In some sense, the universe was changed by your entering it, and it is changed again by what you leave with it. If you recognize that and begin to make commitments to it, you build your inner strength. This conservatory has always stood tall for quality and encouraged students to do the same. It's harder than ever to do this now, but in the end music, or whatever your calling, doesn't want to hear your excuses: "I would have done it but . . ."

If it's so difficult to be true to what's inside you, why do it? Why buck the commercial world to make music you can call your own?

Why did I try to rise from just above poverty in a semi-bigoted society, without any formal training? Why did I work counter jobs to create a Lydian chromatic concept? Because if you go with your essence, something sees you through. There's nothing you won't have the strength to overcome. You'll have a real chance to change the world, and you'll have no regrets knowing you've done the only thing you could do. The world likes those who give in to it, but it loves and respects those who don't. Which do you want to be?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LISTEN TO THE SILEN
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B2
Tutti Speakers
S A T B
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Speak
For There is
En- er- gy
Jazz Drums
Rock
CYCLE I
Tutti Singers
S A T B
6 5 4 4
Waterglass
E. Piano
Organ
2 Contra Bass V.
Rubato-Slow
on cue
Guitar
Trpt.
Tenor Sax
Tutti Speakers
Good
Bad
Free-dom
Jazz Drums

THE MAKING OF TOMORROW'S MUSICIAN

2 At the Heart of the Musical World

5 Launching Your Career

11 The Benefits of Boston

17 Programs of Study

24 Facilities/ Resources

27 The Faculty

Grey pages:
- Admission Information
- Meeting the Cost of an NEC Education
- Applications

Making music is a special calling. The devotion it demands is rewarded by a joy and a depth of communication that no other field can match. That's why we do it.

But making music is also a profession, and the profession is changing. Audiences and tastes are shifting rapidly; orchestras and repertoires are in flux. The dominance of recorded music has altered the very standards of performance and in some cases has done away with opportunities for live performance altogether.

At the same time, such changes promise new opportunities for making music. One thing is clear: technical skill, no matter how great, is not enough to ensure your artistic success in the year 2000 and beyond. What's needed is a complete musical education, one that gives you the flexibility to achieve distinction no matter how the musical landscape may change.

At New England Conservatory, you can develop your technical and expressive skills with some of the very best artists and teachers in the world, including many members of the Boston Symphony Orchestra. This experience is part of a program of study that strengthens every area of your musical knowledge—theory, history, and ear training. In a highly competitive world, a thorough knowledge of music will enable you to excel as an artist when those who depend on technique alone have long since faded from the scene.

This complete education takes place in Boston—an international cultural center. NEC is at the heart of the city's musical life and offers you a host of opportunities for listening and for performing professionally.

What music will be made in the future? No one can foresee, but walking NEC's halls you can hear it taking shape: the classical notes of a cello lesson from the president's office; the sounds of students using the revolutionary tonal theory of jazz pioneer George Russell, one of NEC's two MacArthur "genius" award winners; an aria from a Mozart opera; the NEC Symphony rehearsing a work by guest composer György Ligeti in NEC's world-famous Jordan Hall.

This varied and vital environment produces musical artists bound for distinction in every musical setting, from the world's premier performance stages to recording studios, jazz clubs, and classrooms. We invite you to join them in making tomorrow's music.

Russell Sherman
Piano Faculty
We train artists, not merely musicians.

George W. Russell, Jr.
Pittsburgh Pa
M.M. in Jazz Studies Piano.
William Thomas McKinley's studio.
Pianist, NEC Honors Jazz Ensemble.

Every time I hear McKinley play, I realize how much more I have to learn. The faculty is what makes the Jazz Department. It's got to have one of the best—if not the best—jazz faculties anywhere.

NEW ENGLAND CONSERVATORY AT THE HEART OF THE MUSICAL WORLD

Before Brahms had composed his first symphony, Eben Tourjée had a revolutionary idea. He wanted to establish a music school in the United States patterned after conservatories in Europe. When he first suggested it, he was told "it would be no more possible to establish a *Conservatory* in this country than to make a whistle of a pig's tail." An unfortunate pig soon found out that Tourjée meant business. He promptly made a pig's tail whistle and played it.

In 1867 Tourjée founded his conservatory. He sought out the best teachers in Boston, leased a few rooms in the city's Music Hall, and opened the doors of New England Conservatory of Music. The oldest independent school of its kind in the United States, the Conservatory today stands at the heart of the musical world. With its preeminent status in Boston and its strong professional connections across the nation, NEC is a superb place to prepare for and to begin a career in music.

Teaching and the BSO Connection

More than a century later, the core of an NEC education is still individual instruction in the classic master/apprentice setting. Each student at the Conservatory receives weekly private lessons with an accomplished artist. In jazz, the faculty includes some of the most renowned and forward-looking musicians of our time. Some of the nation's most influential teachers are on the voice faculty.

New England Conservatory has been allied with the Boston Symphony from the beginning, and NEC graduates have long filled many of the chairs at the BSO and the Boston Pops. In return, many BSO musicians have devoted a portion of their careers to teaching at the Conservatory. Currently, some 40 percent of the Boston Symphony (including 11 principals) are either NEC alumni or are members of the Conservatory faculty.

The Complete Musician

Dr. Tourjée stressed the importance of general education, both within music and beyond it. Today his philosophy is embodied in programs that seek to prepare well-rounded artists through a combination of academic study and performance training. At every level, NEC offers students a choice of emphasis—through bachelor's and diploma programs for undergraduates, master's and diploma programs for graduate students, and doctoral and Artist Diploma programs for accomplished artists.

NEC's performance-intensive diploma programs represent the purest form of conservatory training. The collegiate degree courses are offered for those who seek more comprehensive preparation. In the bachelor's program, a wide range of classroom studies in music history, music theory, and the liberal arts add breadth and perspective to musical training. At the master's level, concentration on command of the medium is combined with upper-level academic courses to ensure the level of musicianship expected of professionals in the field. The D.M.A. program, which combines doctoral-level studies in performance and scholarship, is designed for the student who is capable of performing equally well on the stage and in academe.

For all students, performing is a key part of an NEC education. A dozen large ensembles, numerous small jazz and contemporary improvisation groups, an extensive chamber music program, a new music series, and regular opportunities for solo performance provide the ingredients for more than 450 Conservatory concerts each year.

A Legacy of Success

Since its founding, New England Conservatory has been a major source of artists for the musical life of the nation and the world. Today, NEC graduates are found on concert stages everywhere—as solo and chamber performers, as stars of the Metropolitan Opera and other major opera companies, and as principals and members of the top orchestras in the U.S., including the Boston Symphony and Boston Pops, the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, and the Los Angeles Philharmonic. NEC's jazz and contemporary improvisation graduates, including Don Byron, Marty Ehrlich, Cecil Taylor, and Ricky Ford, are acknowledged creative leaders whose accomplishments have been recognized in major jazz polls. They are featured in many of the world's finest jazz recording groups and big bands, including those of Sonny Rollins, Count Basie, Mercer Ellington, Artie Shaw, and the late Woody Herman. In addition, our alumni hold posts with important symphony, theater, and ballet orchestras all over the world.

Conservatory alumni have been founding members of such ensembles as the Tanglewood Festival Chorus, the Boston Chamber Music Society, the Klezmer Conservatory Band, the Boston Ballet Orchestra, and the Opera Company of Boston. As music educators, NEC alumni serve on the faculties of conservatories, universities, and public and private schools worldwide. NEC graduates are well established in the field of religious music, and many have gone on to careers in the entertainment industry as performers, composers, conductors, and music directors for Broadway, Hollywood, and television.

Launching a Life in Music

In 1870 Dr. Tourjée told NEC's first graduates, "In this world the study of music can never be completed." At New England Conservatory, students learn to be their own teachers, to seek their own creative voices. They leave here as complete artists, prepared for a life in music.

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a charter member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual orientation, mental or physical handicap, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. Helen Ouellette, Vice President of Finance and Administration, coordinates the Conservatory's efforts in complying with this policy.

Faculty Facts

ıe Conservatary has an 8-to-1 student-to-faculty ratia. That neans students have ıre faculty contact at EC than they would ı liberal arts college ar a state university, ere there are usually 2 to 16 students per faculty member.

Where We Play

NEC graduates are founders, performers, conductors, and principals in prominent musical organizations around the world. Among them:

Boston Symphony Orchestra

Metropolitan Opera Company

Boston Lyric Opera

Los Angeles Philharmonic Orchestra

Chicago Symphony Orchestra

Philadelphia Orchestra

Pittsburgh Symphony Orchestra

The Cleveland Orchestra

The Canadian Brass

Artie Shaw Orchestra

New York Philharmonic

San Francisco Opera

Israel Philharmonic Orchestra

Lyric Opera of Chicago

Santa Fe Opera

Klezmer Conservatory Band

Gewandhaus Orchestra

Hong Kong Philharmonic Orchestra

San Francisco Symphony Orchestra

Minnesota Orchestra

Mercer Ellington Orchestra

La Scala Orchestra

Collage New Music

Staatstheater München

Toronto Symphony

Conservatorio di Musica di Perugia

St. Louis Symphony

Late Show with David Letterman's "World's Most Dangerous Band"

Opera Company of Boston

Empire Brass

New England Ragtime Ensemble

National Symphony Orchestra

Handel & Haydn Society

Houston Grand Opera

Jim Stephenson
Lockport, Ill.
B.M. in Trumpet Performance.
Charles Schlueter's studio.
Member of NEC Honors Brass Quintet for three years.

The most fun was when I subbed with the Boston Philharmonic. They were playing Mahler No. 2 and the second trumpet got sick. I was asked to play the day before and sight-read in Symphony Hall. It was really exciting. I played only one wrong note—a D-natural instead of a D-flat.

Kurt Masur music director of the New York Philharmonic, rehearsing the NEC Symphony Orchestra.

PERFORMANCE OPPORTUNITIES
LAUNCHING YOUR CAREER

NEC offers you a head start on your professional career by providing many opportunities to develop your performing skills. On NEC's stages and in faculty studios, you learn to engage audiences, perfect your technique, and use your knowledge to unlock music's power and beauty. Above all, you learn to pursue these high goals every time you step on a stage.

Solo Performance Opportunities

The Conservatory offers frequent opportunities for solo performance. In addition to a weekly recital series open to all students, NEC holds several concerto competitions each year.

Other opportunities for solo appearances with large ensembles are open by audition. In the last year of study, all performance majors give a public recital and may compete to perform in the annual Commencement concert.

Chamber Music Program

The Chamber Music Program establishes approximately 50 faculty-coached ensembles per semester. Students are assigned to chamber music groups on the basis of audition.

All groups are coached by faculty members for ten hour-and-a-half sessions each semester, and considerable additional rehearsal time is expected. Ensembles perform at chamber recitals at the end of each semester. Highly qualified groups are invited to play in Jordan Hall at NEC chamber music galas, held twice a year.

Ensembles

Ensembles are a focal point of the Conservatory's musical life. Ensemble participation is required of all undergraduates and virtually all graduate performance majors. Detailed information on ensemble participation, requirements, and credit is contained in the NEC Catalog.

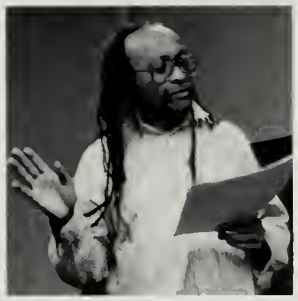
All concerts by NEC performing organizations are recorded. These recordings are available for class work and private listening and represent a major resource in all musical periods and styles.

NEC Symphony Orchestra

The NEC Symphony Orchestra was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since. Conducted by Richard Hoenich, director of Orchestral Activities at NEC, the NECSO gives six to eight concerts a year in Jordan Hall at NEC.

The function of the Orchestra is to provide training in the standard symphonic repertoire, as well as in less frequently explored literature, ranging from pre-Bach to contemporary music. Members of the Orchestra also participate in NEC Opera Theater productions and occasionally perform at various special events, such as the 1993 Piatigorsky Legacy concerts with Michael Tilson Thomas in Jordan Hall at NEC and Carnegie Hall in New York.

A regular feature of the NEC Symphony Orchestra program involves working with distinguished guest conductors from around the world in reading rehearsals as well as concert presentations. During past seasons, the Orchestra has worked with Kazuyoshi Akiyama, Sergiu Comissiona, Dennis Russell Davies, Sir Colin Davis, Leon Fleisher, Lukas Foss, Leon Kirchner, James Levine, Witold Lutoslawski, Kurt



Masur, Seiji Ozawa, Mstislav Rostropovich, Alexander Schneider, Michael Tilson Thomas, Sir Michael Tippett, and Christoph von Dohnányi.

NEC Philharmonia
The NEC Philharmonia, directed by Richard Hoenich, presents four or five concerts annually in Jordan Hall at NEC. In addition, this full-scale orchestra participates in Opera Theater productions and may perform in Conservatory festivals. Emphasis is placed on standard orchestral repertoire with special concentration on basic orchestral training, both technical and stylistic.

NEC Wind Ensemble
The NEC Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass, and percussion instruments composed from the Renaissance to the 20th century. Each year a number of faculty members and outstanding students appear as soloists in NEC Wind Ensemble concert programs. Besides playing four to five concerts a year in Jordan Hall at NEC, the Wind Ensemble performs at the Isabella Stewart Gardner Museum and at various schools in greater Boston. The ensemble has performed at numerous national music conferences. Through these performances and their recordings, the NEC Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

NEC Jordan Winds
The NEC Jordan Winds, conducted by Frank L. Battisti, perform a challenging variety of woodwind, brass, and percussion repertoire, ranging in size from octet to full wind ensemble, and in style from Gabrieli to Varèse and Mozart to living composers. Important works that are sometimes neglected because of unusual instrumentation form an integral part of the ensemble's four annual Jordan Hall at NEC concerts. Readings of standard orchestral works fill out a program designed to stimulate and improve each member's ensemble skills.

Conservatory Chorus
The NEC Chorus, under the direction of Tamara Brooks, devotes itself to the study and performance of great choral works from medieval to modern times. Each year the NEC Chorus gives four concerts and in some seasons appears with the Boston Symphony Orchestra. The Chorus has made numerous recordings and has been selected many times to perform at national and regional conferences.

Members of the NEC Chorus have had the opportunity to participate in concert tours in the United States and abroad. The NEC Chorus has toured Russia, Spain, and Puerto Rico; performed in Israel at the invitation of the Israeli government; and twice toured Europe. Most recently, the Chorus toured Romania, Bulgaria, and China.

Chamber Singers
A select group of students, the NEC Chamber Singers perform music from the Renaissance through the 20th century. The Chamber Singers recently toured Japan and Taiwan.

Great Guests

What do Yo-Yo Ma, György Ligeti, Pandit Hariprasad Chaurasia, and Sir Michael Tippett have in common? All four recently taught or performed at NEC. In recent years, Mstislav Rostropovich, Christoph von Dohnányi, and Michael Tilson Thomas conducted the NEC Symphony. Leon Kirchner led them in the world premiere of a work he wrote for them. Clark Terry, T.S. Monk, Clare Fischer, Randy Weston, Melba Liston, Gunther Schuller, Muhal Richard Abrams, and Gerald Wilson came to work with the NEC Jazz Big Band. Ernst Haefliger performed *Die Winterreise* and coached vocalists. With artists like Elliott Carter, Luciano Berio, Andre Watts, Pierre Boulez, and Kurt Masur on campus, inspiration is never far away.

Jazz Ensembles

Coached by the Improvisation Department faculty, NEC's small jazz ensembles perform a variety of traditional and contemporary instrumental and vocal jazz repertoire. Groups include Jimmy Giuffre's ensemble for five saxophones and rhythm section, a contemporary funk ensemble coached by Bob Moses, and Dominique Eade's jazz choir. Other ensembles are coached by faculty members George Russell, John McNeil, George Garzone, and William Thomas McKinley and graduate assistants. The ensembles each perform several times a year in Conservatory concerts.

NEC Jazz Big Band

The NEC Jazz Big Band, directed by George Russell and Scott Cowan, performs classic and contemporary big band music in a variety of concert settings. Since its inception, the band has won critical acclaim for a number of recordings as well as for performances throughout the country. The band was featured in a live radio broadcast that aired in some 20 countries in eastern and western Europe and across the U.S. Each year the band performs at least one concert under the direction of a noted guest artist. In the past these have included John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Randy Weston, Muhal Richard Abrams, Clare Fischer, and Gerald Wilson. In addition, the band regularly performs the music of co-director George Russell, composer of "Cubano Be/Cubano Bop" and others. The band is open to all Conservatory students by audition.

Contemporary Improvisation Ensembles

Contemporary Improvisation ensembles provide vehicles for the rehearsal and performance of Third Stream music, including partially notated/partially improvised music, totally improvised pieces with formatic bounds only, "jazz"-type improvisations using flexible instrumentation and concepts, and explorations of music of various non-Western cultures. Repertoire ensembles are supervised by department faculty and perform music of various styles in departmental concerts throughout the year. The Freshman Ensemble introduces techniques of improvisation and ensemble playing, drawing on music from diverse sources.

Guest artists at NEC
Clockwise from top left: Ernst Haefliger, Cecil Taylor '51, Mstislav Rostropovich, Clork Terry, Leon Kirchner, Yo-Yo Ma, and Michoel Tilson Thomas.

The NEC Bach Ensemble
The NEC Bach Ensemble is a select group that performs Bach's works on modern instruments. The ensemble, directed by John Gibbons, focuses on works such as the Brandenburg Concertos, the orchestral suites, the concertos for violin and harpsichord, and the cantatas. Repertoire, however, is not limited to Bach's works. The ensemble performs twice a year, in a chamber music setting with one musician on each part.

Opera at New England Conservatory
The Opera Department of New England Conservatory, under the direction of John Moriarty, offers a comprehensive training program designed to equip singers with the skills needed by present-day performers. Besides musical coaching in roles and scenes, instruction is given in acting, stage makeup, movement, stage technique, and audition technique. Opera Theater and Opera Studio are open by audition to full-time graduate students, although on rare occasions an exceptionally gifted undergraduate may be admitted. Auditions take place after matriculation. Students are limited to two years of participation in the Opera Studio/Theater program.

The NEC Opera Theater produces two full-scale operas and a series of opera scenes each year. The two full productions are staged at the Emerson Majestic Theatre in Boston's Midtown Cultural District. In the recent past, the Opera Theater has presented Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Cosi Fan Tutti*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Mozart *Marriage of Figaro*, Britten *Albert Herring*, Puccini *La Bohème*, Floyd *Susannah*, Stravinsky *The Rake's Progress*, Poulenc *Dialogues of the Carmelites*, and Rossini *The Barber of Seville*.

Opera Studio is a one-year course in which students study and perform opera scenes and serve as opera chorus in the year's major productions. At the conclusion of the year, first-year graduate students in the Opera Studio will be considered for the Opera Theater in the following year.

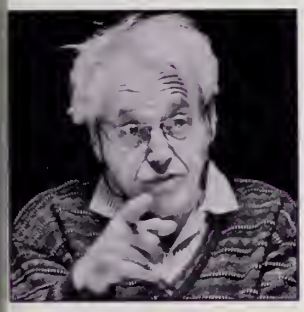
Opera Workshop is an introduction to the basic techniques of opera presentation, open to graduate and undergraduate students for class credit. Studies include preparation of arias and opera scenes.

Historical Performance Ensemble
Directed by John Gibbons, the NEC Historical Performance Ensemble performs vocal and instrumental music through the Romantic period. The Historical Performance Department has a collection of wind and string instruments, including harpsichords, available for student use. Participation is required of Historical Performance majors.

NEC Contemporary Ensemble
The NEC Contemporary Ensemble, directed by John Heiss, presents several concerts annually at the Conservatory and in greater Boston. In recent seasons the ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music at Northeastern University, and WGBH-FM. The repertoire ranges from Stravinsky, Schoenberg, and Ives to modern masterpieces by Berio, Carter, and Ligeti. It also includes works by prominent local, faculty, and NEC student composers. Recent guest composers with the ensemble have included Lutoslawski, Boulez, Messiaen, Schuller, Maxwell-Davies, Harbison, and Tippett. For several years, the Contemporary Ensemble has won major grants from the Rockefeller Foundation and the Massachusetts Cultural Council in support of special projects for new music.

NEC Percussion Ensemble
The NEC Percussion Ensemble, directed by Frank Epstein, performs twice a year in Jordan Hall at NEC and makes appearances throughout greater Boston. The repertoire, while selected to suit the needs and abilities of the students, has included premieres of works by such composers as Irvin Bazelon, Christopher Rouse, Tibor Pusztai, John Harbison, Stanley Leonard, and James Hoffmann. Guest artists appear frequently with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists; two years of participation are required of all undergraduate percussion majors.

Festival Week
Each year NEC holds a week-long festival of master classes, symposia, and concerts. In 1993, composer György Ligeti (below) was in residence for a festival of his music. Another festival featured works of guest artist John Cage. Stan Getz and the NEC Philharmonia premiered a work by faculty member William Thomas McKinley at the Jazz and Third Stream Festival. For the "Making Music Together" festival, NEC hosted 18 students from Moscow State Conservatory as part of a U.S.-Soviet cultural exchange.



NEC Brass Ensemble
The NEC Brass Ensemble performs two concerts at the Conservatory each year plus off-campus concerts at the Gardner Museum, Old South Church, and other venues in the city. Repertoire consists of original and transcribed music from the 16th through the 20th centuries for groups ranging in size from 8 to 25 players. There are opportunities for solo student performances with the ensemble. Membership is open to undergraduate and graduate brass players.

NEC Honors Ensembles
Each year the Conservatory selects five exceptional chamber groups to become NEC Honors Ensembles. They include a string quartet, a brass quintet, a woodwind quintet, and a jazz ensemble. Students receive a stipend and the opportunity to perform 10 concerts a year in the greater Boston area. These may include the "Midday Music" series at the Federal Reserve Bank, well-known university, community, and church recital series, and broadcasts on WGBH-FM's "Off the Record" and "Morning pro musica." Each honors ensemble also gives a recital in Jordan Hall at NEC. In the recent past, the NEC Honors Woodwind Quintet, the Honors Brass Quintet, and the Honors String Quartet were prize-winners in the Coleman Chamber Ensemble Competition in California. In 1991, members of the Honors Woodwind and Honors Brass ensembles spent three weeks at Moscow State Conservatory as part of the "Making Music Together" U.S./Soviet cultural exchange. The honors groups are coached by faculty members.

The Canadian Brass at NEC
Alumni members of The Canadian Brass, David Ohanian '67 and Eugene Watts '61 M M rehearse for a concert with NEC students

Jennifer Sacher
Cedar Grove, N.J.
M.M. in Violin Performance.
James Buswell's studio.
Resident Assistant.

Mr. Buswell makes sure you listen to your playing—that you're critical. Every Monday night the whole studio gets together. We perform for each other and he comments. That's why we're all such good friends. We've heard each other all year. It's a nice support group.

LIFE AT NEC
THE BENEFITS OF BOSTON

Musical expression isn't guaranteed by the ability to put notes on a page or to play them. Its roots lie deeper—in what you hear, what you know, what you live.

For students seeking to become complete musical artists, Boston is one of a handful of cities in the world to nourish those roots fully. Boston is a place to listen, to learn, and to grow. Indeed, the richness and variety of Boston are important reasons why NEC's 700 students come from all 50 states and from 38 countries around the world to study here.

The Community of Musicians

Boston is a major metropolis, and yet one in which it's easy to feel close to the center of things. That's especially true for NEC students and their music.

At the Conservatory, students have many opportunities to hear performances by faculty members and appear in the 450 NEC concerts given each year. Conservatory ensembles have performed around the world as well as at home with the Boston Symphony Orchestra and throughout New England. Frequent master classes and informal departmental recitals give students a chance to play for guest artists and other faculty members. Many studio instructors arrange regular studio recitals so students can learn from each other as well.

Students and faculty come together around more than music, however. Social highlights of the year include a trip to George's Island, NEC Red Sox Night at Fenway Park, the Halloween dance, GradFest (complete with a faculty dunk tank), and the Maestro Match NEC/Juilliard hockey game—the only intercollegiate sports rivalry between music schools. Dances, movies, and lectures provide a variety of entertainment that turns a campus into a community.

Listening to Boston

Sounds and sights that will make you a better musician and broader person extend beyond the Conservatory campus in every direction. Symphony Hall, the Museum of Fine Arts, the Huntington Theatre, the Gardner Museum, and the Boston Public Library are all within walking distance of NEC. Boston's countless museums, art galleries, and performance spaces are convenient by subway, trolley, or bus. The city's Midtown Cultural District is only four "T" stops from NEC—making it easy to go to the theater, attend a Boston Ballet performance at the Wang Center, or see a production of the Boston Lyric Opera. NEC's box office frequently offers discounted tickets to Conservatory students for musical events across the city. Many students also perform in the numerous orchestras, theater groups, choruses, jazz clubs, chamber music groups, and new music ensembles in the greater Boston area.

Moscow State Conservatory
and NEC students at the piano after a "Making Music Together" festival concert.
BOSTON GLOBE PHOTO/JOHN MOTTERN

The NEC Gig Office books nearly a quarter of a million dollars worth of business for students each year. Past gigs have included everything from performances in the courtyard of the Gardner Museum (right) to playing for President Clinton.

All of this is found in a city that has an outstanding historical heritage and a population of diverse ethnic groups and cultures—not to mention the 200,000 students attending some 60 colleges and universities in the metropolitan area. Whether you want to try dim sum in Chinatown, sample fresh seafood at the pier, or feast on Italian cuisine in the North End, you have plenty of options in Boston. You can explore the Freedom Trail, go on a whale watch from Boston Harbor, walk to Fenway Park for a Red Sox game, bike or sail along the Charles River, shop on Newbury Street, see the Celtics in Boston Garden, or just hang out in Harvard Square. And going to school in New England means you can spend a weekend hiking in the White Mountains or a day at the beach on Cape Cod. No matter what your interest, Boston has something to offer.

Living

The Residence Hall, located directly across Gainsborough Street from the Main Building, provides comfortable, on-campus accommodations for 168 men and women. It includes six floors of student dorm rooms, largely double occupancy, as well as practice rooms, a dining room, guest rooms, a television lounge, 24-hour security, and laundry facilities. NEC's Spaulding Library is adjacent. A professional, live-in director and six resident assistants oversee a variety of programs and services that promote the emotional, social, and intellectual growth of students.

All freshmen and transfer students who do not live at home or with relatives in the Boston area are required to live in the Residence Hall. Exceptions to this policy, based on considerations of age or other extenuating circumstances, are reviewed by the Dean's Office.

Any off-campus student may join one of the Residence Hall's meal plans. Information on available off-campus housing is posted in the Residence Hall.

Student Organizations

The Organization of Students (TOS) serves as the student government of the Conservatory. An elected executive committee and student senate, with representatives from all departments, work with the administration on issues of campus concern. TOS also organizes social activities for students, such as dances, city tours, sports outings, the annual Maestro Match hockey game with Juilliard, apple-picking excursions, and day trips to George's Island and Plimouth Plantation.

Students can also join Conservatory clubs and music fraternities, including Mu Phi Epsilon, Phi Mu Alpha Sinfonia, the Mountaineering Club, NEC Christian Fellowship, and Sigma Alpha Iota. NEC's active International Student Organization plans social activities—including parties, movies, hikes, and the annual international music and food festival—for foreign and American students.

Student Services

At NEC, education goes beyond what takes place in studios and classrooms. The following student services and programs enhance the academic curriculum.

Orientation is held the week before classes begin to introduce new students to the academic and cultural life of the Conservatory. Planned jointly by students and staff, Orientation provides opportunities for incoming students to explore both NEC and Boston. Throughout the week, advisors assist students in planning their fall semester schedules. Placement tests are also administered for certain courses.

A two-day International Student Orientation, which takes place just before the general Orientation, provides an introduction to the U.S. educational system, American culture, and special services offered by NEC for international students.

The advising staff of the Dean's Office provides academic counsel for all students throughout their stay at NEC. In addition, studio instructors often serve as informal faculty advisors with whom

students may discuss career goals and ways to meet them.

The Peer Advisor Leader (PAL) program matches new freshman, transfer, and international students with upperclassmen. PALs introduce new students to Conservatory life and are available for informal advising and support throughout the year. The PAL program is an extension of the academic advising program.

The Career Services Center helps you develop practical skills for advancing your career in a dynamic and competitive musical marketplace. These skills are becoming an increasingly necessary part of a complete musical education, and they will serve you for a lifetime. They help insure that the talent you have worked so hard to perfect can find its proper audience.

The center helps you identify and take advantage of career opportunities through a range of resources including:

Career Counseling
Career Skills Course
Career Resource Library
Job Listings

Resume Service–Work with a resume counselor to produce a resume, cover letter, business cards, a list of references, and professional stationery tailored to specific career goals.

Dossiers–Recommendations may be placed on file to be forwarded as needed to potential employers and graduate schools.

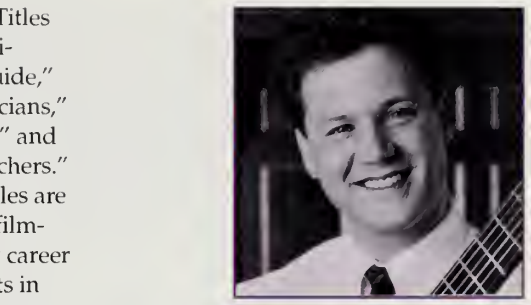
Career Skills Publication Series–Titles include "Survival Packet for Musicians," "Composer's Resource Guide," "Financial Management for Musicians," "Achieving a Professional Image," and "A Practical Guide for Music Teachers."

Career Seminars–Recent examples are a seminar on the jazz business, a film-scoring workshop, and an all-day career management seminar with experts in the music business.

Career Planning Database–A computer search can retrieve information on festivals, competitions, graduate programs, and fellowships. Students may research everything from teaching jobs in Texas to summer music festivals for singers.

The Office of Alumni Relations provides post-graduation career planning support through resources like *Career Connection*, a network of alumni willing to talk with students and graduates about particular fields. The office also coordinates events of the *Alumni Association*, which serves as a vital extension of the Conservatory into the musical community.

The Gig Office (officially known as the Student Performance Office) provides an ongoing referral service for performance positions in the Boston area. In effect, it is your private booking agency, offering you direct access to the professional performance opportunities



Jeb Dubus
Haverhill, Mass.
B.M. in Guitar Performance.
Robert Sullivan's studio.

In Boston, you can easily see a concert a week. And besides the museums and concerts, you're within two hours of everywhere you'd want to go. There are things that you'll remember for the rest of your life—mountain views, the ocean, canoe rides. And the fall is beautiful in New Hampshire and Maine.

Maestro Match
The annual NEC vs. Juilliard hockey game is the longest-running sports rivalry between music schools

NEC at Fenway
BSO conductor Seiji Ozawa conducts NEC and BSO brass and percussion players in the national anthem on opening day at Fenway Park, home of the Boston Red Sox

of a great cultural center. It is perhaps the most active office of its kind at a major music school, booking nearly a quarter of a million dollars worth of business for students each year. Qualified students are referred to clients seeking musical entertainment, substitutes for orchestras, or teachers. Through gigging, students can gain performance experience as they earn money to help offset expenses of their education. College Work Study eligibility is not required.

Health Services offered to all NEC students include comprehensive accident and sickness insurance coverage, as required by state law. Students are also eligible for dental coverage through the Boston University Dental Plan. Full details are contained in the NEC Catalog.

The NEC Student Insurance Plan is designed to work hand-in-hand with the Lane Health Center at nearby Northeastern University. Lane Health Center is a fully staffed student health clinic equipped to provide walk-in health and wellness treatments to students. Coverage includes emergency and routine health care, laboratory tests and x-rays, physical therapy, and limited specialty clinics.

All Residence Hall students are required to enroll in this plan. Non-dormitory students who are eligible to waive the NEC Student Insurance Plan because of comparable coverage provided by an alternate plan are encouraged to enroll in the Lane Health Center.

Psychological counseling services are also available through the NEC Counseling Center, which is staffed by three psychologists and several interns. Students' visits remain completely confidential, and use of this free support service is encouraged.

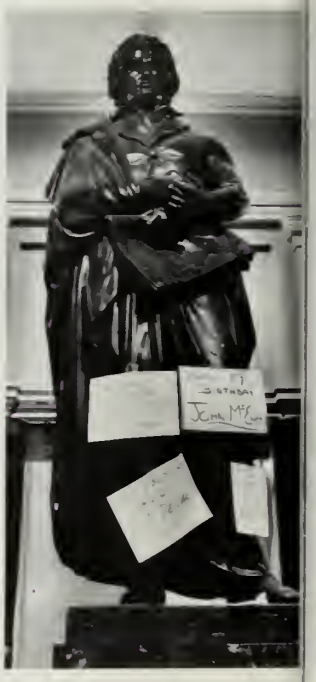
The International Student Office (ISO) helps students from other countries adapt to Conservatory life. The ISO assists international students in dealing with the Immigration and Naturalization Service. This includes providing information on immigration regulations, travel, and employment. Workshops on immigration issues and cross-cultural communication are offered as well.

The ISO also coordinates NEC's International Hospitality Program, which matches interested students with American hosts. Hosts offer companionship to students throughout the year by inviting them for meals, outings, and other events.

An international student advisor is available for academic advising and can arrange for tutorial help with coursework.

The Conservatory offers courses in Intensive English and English as a Second Language (ESL) for students who are not fluent in English. Taught by professional language specialists, these courses are designed to help international students achieve the fluency needed to participate effectively in academic courses. All international students who are not native English speakers are required to pass NEC's English competency test before they may take academic courses. Those who do not pass are enrolled in the Intensive English Program along with studio instruction and ensembles. Detailed information on academic policies for international students is available in the International Student Handbook.

The Ludwig Link
At NEC, often the best way to get in touch with someone quickly is to tape a message to the 12-foot statue of Beethoven—a favorite meeting spot at the Conservatory



The Kronos Quartet

A scene from the Boston Lyric Opera

A City for Musicians

At NEC, you are immersed in Boston's musical culture. The Conservatory is just a block from Symphony Hall, home of the Boston Symphony Orchestra. The Bank of Boston Celebrity Series regularly brings to Boston world-famous artists like the Kronos Quartet, cellist Yo-Yo Ma, flutist Jean-Pierre Rampal, and the Juilliard String Quartet. Boston Lyric Opera and theater performances are easily accessible by the subway. And NEC alumni frequently return to perform in NEC's renowned Jordan Hall as soloists and members of prominent local ensembles—the Boston Symphony Chamber Players, The Cantata Singers, Boston Philharmonic, Handel & Haydn Society, Boston Chamber Music Society, and more. Jordan Hall at NEC is also the site of the New England Metropolitan Opera National Council Auditions.

The Handel & Haydn Society

NEC students backstage at the BSO with Jessye Norman

Seiji Ozawa conducts the Boston Symphony Orchestra
The Boston Chamber Music Society

Wendelin Lockett
Columbia, Ma.
M.M. in Vacal Performance.
Helen Hodam's studia.
Opera Pragram with John Moriarty.
Played Rasalinda in the NEC Opera Theater praductian af *Die Fledermaus.*

I know I'm not the same person I was when I came here. At first I never said anything; now they can't shut me up. Now I'm comfortable on stage—taking a chance on myself and my talent. I'm believable not only as a singer but as an actress.

ordan Hall at NEC
anks among the world's finest oncert halls. Well laved for its uperb acaustics, intimacy and eauty, the hall has played a vital le in Bostan's musical culture far early a century. In fact, Jordan all is Ya-Yo Ma's favorite place perform.

PROGRAMS OF STUDY
FOUNDATION OF A COMPLETE MUSICIAN

The NEC curriculum lays a foundation for achievement in every area of music. It will enable you to develop as an artist, adapt to musical challenges, and explore new directions throughout your musical career. At the undergraduate level, a balanced, rigorous program fosters well-rounded, musical artists. At the graduate level, students acquire superior technical skills and develop a deep intimacy with music. Above all, NEC's programs encourage students at every level to begin forging the musical identity that will set them apart in the professional world.

While it is not possible to predict your musical destiny, the NEC curriculum prepares you to shape it, no matter how much the world of music changes.

Undergraduate and Graduate Areas of Major Concentration

Bassoon
Clarinet
Composition
Contemporary Improvisation
Double Bass
Euphonium
Flute
Guitar
Harp
Harpsichord
Historical Performance
Horn
Jazz Studies
Music History
Oboe
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Performance

Graduate students may also major in the following additional areas:
Accompaniment
Choral Conducting
Music Education
Musicology
Orchestral Conducting
Wind Ensemble Conducting
Vocal Pedagogy

School of Undergraduate Studies

The School of Undergraduate Studies offers programs and courses of study leading to the Bachelor of Music Degree and the Undergraduate Diploma. NEC also offers a double-degree program in cooperation with Tufts University that leads to the Bachelor of Music (NEC) and Bachelor of Arts or Bachelor of Science (Tufts).

Bachelor of Music

The bachelor's program at New England Conservatory is designed to educate the whole musician. It combines studio instruction and a wide range of performance opportunities with a coordinated curriculum of classroom instruction in music history, music theory, and the humanities. NEC undergraduates receive a well-rounded education through a course of study that balances preparation for a life in music with preparation for life.

Studio/Ensemble Offerings

Throughout the course of their stay at the Conservatory, students receive weekly private lessons with their studio instructors and are placed by audition in at least one large ensemble, chamber music group, or small jazz ensemble per semester. NEC's extensive small ensemble programs give students the opportunity to audition for one of 50 chamber ensembles or 12 jazz groups at the beginning of each semester. Groups are coached by

a faculty member for an hour every week, meet frequently to rehearse, and perform each semester. For more information on the large performance ensembles, consult the Performance Opportunities section.

Classroom Instruction and the Liberal Arts

Recognizing the student's commitment to a professional life in music, the Conservatory views the liberal arts as essential background for musicians. A leader in the education of musicians, NEC has developed a unique curriculum that integrates liberal arts with music history and theory so that students study musical genres in the appropriate historical, literary, and cultural contexts. Approximately one quarter of NEC's academic requirements, therefore, are in the liberal arts. All students take a writing course as well as humanities core courses. They also choose from a range of multidisciplinary electives.

Academic course work begins in the freshman year with a core group of classes in theory and music history plus liberal arts classes. As sophomores, students explore the 18th, 19th, and 20th centuries in coordinated music history, theory, and humanities courses. Building on this foundation of common knowledge, students can focus on areas of special interest during the final two years of study through elective courses in all three departments.

The Career Skills course, taken during the junior year, gives students practical knowledge about the music profession, including information on auditioning, job networks, agents, and contracts.

Bachelor of Music Requirements: 120 credits, full participation in ensemble program. All performance majors are required to pass a promotional evaluation at the end of the freshman, sophomore, and junior years and a recital in the senior year.

Double Major

Qualified students may apply for double major status during their sophomore year. This is a five-year program that combines a performance major with either the Music History or Music Theory major. While a double major in Composition and performance is possible, it involves additional tuition fees. The double major program is designed and approved in consultation with the appropriate department heads and the Associate Academic Dean.

NEC/Tufts University Five-Year Double Degree Program

Appropriately qualified students who wish to pursue degree studies with a dual focus may choose the New England Conservatory/Tufts University Double Degree Program. A highly concentrated and rigorous five-year program, it combines studies in the liberal arts and musical disciplines, leading to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from New England Conservatory.

In the first and second years, students take most of their courses at Tufts; in the third and fourth years, instruction is principally at the Conservatory; and in the fifth year, instruction is almost evenly divided between the two institutions. Individual programs are flexible and are planned by the student and advisors at the two institutions. A detailed description of the program and its requirements is contained in the NEC Catalog.

Complete information on how to apply can be found in the Admission Information and Procedures section.

Cross-Registration

New England Conservatory undergraduates have the opportunity to take courses at Northeastern University, Simmons College, and Tufts University. Through reciprocal agreements with those institutions, students can apply credit for selected courses to a bachelor's degree at the Conservatory.

Teacher Certification

Both undergraduate and graduate students can enroll in NEC's teacher certification program in conjunction with their major to broaden their career options. Beginning in the fall of 1994, Massachusetts will require certification at both the undergraduate and graduate levels. NEC collaborates with several school districts in the development of exemplary music programs. These programs provide student teaching opportunities in public, parochial, and private schools in the Boston area. For more information, contact the Chair of Music Education or the Associate Academic Dean.

Undergraduate Diploma Program

The Undergraduate Diploma Program is a three-year sequence of musical performance studies focusing on studio instruction in instrumental or vocal performance, repertoire coaching, and tutorials. It includes appropriate ensemble and chamber music participation and classroom course work, leading to the award of Undergraduate Diploma of New England Conservatory of Music.

Requirements: minimum of 72 credits, yearly promotional evaluations, and a final recital.

Christopheren Nomura
Ooklond, Colif.
NEC/Tufts Double Degree olumnus, M.M. in Vocol Performonce. After o Fulbright Fellowship in Germony, he returned to NEC os on Artist Diplomo condidote. Suson Clickner's studio.

I got two very important educations. I'll always be happy I struggled through a

political science and liberal arts education. At Tufts I got a chance to understand more than one side of music—how it is affected by politics, social systems, and cultures. And I knew I had a place at NEC to nurture my dreams.

Undergraduate Course Offerings
In addition to studio and ensemble opportunities, the Conservatory offers the following representative courses, arranged by department. Not all courses are offered every year. All admitted students receive the NEC Catalog, which contains detailed course information and degree requirements.

Undergraduate Courses

Accompaniment
Introduction to Accompanying Skills
Advanced Accompanying Skills
Studio Accompaniment

Brass ond Percussion
Chamber Music for Percussionists
Drum Set Class
Latin American Hand Drumming
Mallet Choir
Brass Orchestral Repertoire Class
Percussion Orchestral Repertoire Class

Chomber Music
Performance of Chamber Music
Sonata and Lieder Repertoire
Duo Pianist Repertoire

Conducting
Choral Conducting
Orchestral Conducting
Woodwinds and Brass: Development and Literature
Wind Ensemble Conducting

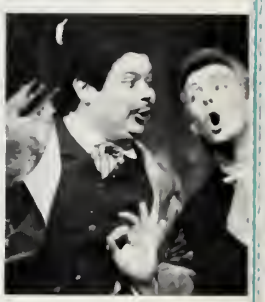
Composition
Compositional Notation
Composition for Non-Majors
Instrumentation and Orchestration
Introduction to Sound Synthesis
16th-Century Counterpoint
Tonal Composition

Historicol Performance
Elementary Thoroughbass
Keyboard Instruments and Repertoire: Bach to Beethoven
Classical Era Chamber Music Performance
Harpsichord Literature for Pianists
Viol Consort
Issues in Historical Performance

Interdisciplinory Studies
Career Skills
Independent Pedagogy Practicum
Internship in Arts Management

Jozz Studies ond Contemporary Improvisation
Introduction to Jazz Theory and Ear Training
Jazz Theory
Arranging
Jazz Repertoire
Lydian Chromatic Concept of Tonal Organization
Advanced Lydian Chromatic Concept of Tonal Organization
Aural Improvisation After Schoenberg
Advanced Arranging
Jazz Ear Training
Development of Rhythmic Skills
Fundamentals of Aural Training
Advanced Aural Training
Development of Personal Style
Aural Training and Improvisation for Non-Majors
Jazz Vocal Traditions
Rhythmic Training
Issues and Trends in American Music
Yiddish Music Performance Styles
Indian Modal Improvisation
Third Stream Explorations: A Boston Perspective
Senior Seminar in Musicianship
Music of Billie Holiday

Liberol Arts
*Freshman Writing
English as a Second Language (I and II)
Introduction to Spoken German (I and II)
French (I and II)
Italian (I and II)
*Humanities (I and II)
Medieval and Renaissance Culture



Visual Arts Studio
Art History: The Story of Modern Art
Black Culture and Consciousness
Women, Culture, and Society
Women and Literature
The Cosmos: Chance, Order, Necessity
Music, Society, and Politics
Darwin, Marx, and Freud
Shakespeare
Problems in Philosophy
Politics of the Modern World
Roman Culture and Society
Psychology of Life Cycle
Psychological Inquiry
Film Studies (I and II)
China and Japan
British Literature Since 1800
Europe in the 20th Century
The American Century
Modernism
Human Nature
Universe: Introduction to Astronomy and Cosmology
Ecology: The Study of Our Environment
Great Ideas in Physics
Classics
American Literature
Contemporary Literature
Holocaust
Greek Culture and Society
The Wealth and Poverty of Nations

Music History
*Introduction to Musical Styles
*Survey of Music History (I-III)
19th-Century Program Music
The Classical String Quartet
Music Since 1945
Introduction to Non-Western Music
Area Studies in Non-Western Music
Dramatic Vocal Music from Monteverdi to Handel
Survey of Jazz History
Defining Greatness, Three Case Studies: Machaut, Josquin, Byrd
The Keyboard Music of Bach, Handel, and Couperin
The Operas of Mozart
Ives and Bartók
The Symphony: Early 18th Century through Beethoven

Orgon
Elementary Thoroughbass
Organ Class for Non-Majors

Piono
Piano Class
Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Piano Pedagogy

Strings
Bass Class
Chamber Music for Guitar
Guitar Repertoire and Performance Seminar
Viola Class for Violinists
Aural Heritage of String Playing
String Pedagogy

Pedro Sarmiento
Modrid, Spoin.
B.M. in Contemporory Improvisotion, Piono.
Ran Bloke's studio.
Member of the Bostan Arts Ensemble.

The philosophy of contemporary improvisation seems very far out because it talks about artistry, creativity, and genius. And then you have to go through classes and normal stuff. Contemporary improvisation is both special and regular.

Art Song in the 19th Century
The Music Dramas of Richard Wagner
Paris and Vienna: 1880-1920
Ellington, Monk, and Mingus
Schoenberg and Stravinsky: Old Rivals, A New View
Women and Music
The Avant-Garde in America
African-American Folk Styles
Sonatas of Beethoven

Music Theory
*Solfège (I-IV)
Performance Techniques
*Species Counterpoint and Keyboard Harmony
*18th- and 19th-Century Harmonic Practices
Twelve-Tone Music
Introduction to Microtonal Music
20th-Century Compositional Practices
Advanced Harmony
Analysis and Performance of 19th-Century German Lieder
20th-Century Lieder
Advanced Solfège
16th-Century Counterpoint
Invention in the Style of Bach
Fugue in the Style of Bach
Microtonal Composition and Performance
Pedagogy of Basic Skills

Teacher Certificotion
Music Education Orientation
Teaching Choral Music
Teaching Instrumental Music
Test, Measurement, and Assessment in Music Education
Music for Special Learners
Teaching Classroom Music I: Grades N-4
Teaching Classroom Music II: Grades 5-9
Teaching Classroom Music III: Grades 10-12
Philosophical Study of Education
Practice Teaching Seminar
Practice Teaching
Also offered but not required:
Music Education Laboratory
Guitar Class
Percussion Class
Brass, String, and Woodwind Sequences (I-IV)
Composition, Orchestration, and Arranging
Models of Music Learning
Teaching Jazz

Voice
Voice Class
Diction for Singers
Vocal Performance Seminar
Opera Workshop

Woodwinds
Woodwind Performance Seminar

* Core Courses

School of Graduate Studies

The School of Graduate Studies offers programs and courses of study leading to the Master of Music degree, the Doctor of Musical Arts degree, the Graduate Diploma, and the Artist Diploma. The primary focus at the graduate level is intensive professional training in the major area of study through studio work and ensemble participation leading to graduate solo recitals. Each graduate program requires a minimum of two years in residence at the Conservatory; the master's degree must be completed within five years of the candidate's admission to the program.

Master of Music

The master's program is designed to prepare students for a professional career in music. Studio and ensemble work are supplemented by course requirements in each major that may include master classes and repertoire courses. Master of Music candidates undertake rigorous academic work in musicology and theoretical studies to gain an understanding of music history as well as analytical issues and processes. All master's students must pass comprehensive music history and theory exams to ensure familiarity with the requisite theoretical skills and historical background expected of professional musicians. A wide range of electives gives students the chance to concentrate on special interests—or broaden their horizons—as they round out their course of study.

Requirements: 36 semester hours of credit, promotional evaluation at the end of the first year, final recital for performance majors.

Second Master of Music Option

A second Master of Music degree can be earned following completion of the first master's program. Normally, the second degree can be completed in one additional year. It is best to plan the program for a second M.M. while completing work on the first.

Master of Music Education

Several areas of concentration are available to students in the Master of Music Education program. Contact the Office of Admission for details. For information on teacher certification, see page 18.

Doctor of Musical Arts

The degree of Doctor of Musical Arts is offered in Performance and Composition. The doctoral degree is designed to provide professional musicians with the necessary knowledge and skills for artistic, cultural, social, and educational leadership. Master's recipients with serious interest in music history and theory who have excelled in their major field of study are encouraged to consider this very rigorous and select program. The usual course of study consists of 60 credit hours beyond the Master of Music degree: 30 in the area of concentration and 30 in supporting areas; the exact distribution of courses and credits is determined by contract with the Doctoral Committee. The minimum residency as a full-time student is one year, and it is expected that the equivalent of five full-time semesters will be required to complete the degree.

Graduate Diploma

The Graduate Diploma is an intense program of high-level graduate instruction in performance or composition studies. It is open to students of exceptional abilities who wish to dedicate their study to studio instruction and performance. The major portion of the curriculum is made up of studio instruction and ensemble/chamber music experience; course work is determined individually by the student in consultation with the Graduate Advisor.

Requirements: 24 semester hours of credit, recital at the end of each year.

Artist Diploma

The Artist Diploma is NEC's highest award for achievement in performance. It is a tuition-free program open by competition to unusually accomplished solo performers.

Each individual's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty/administrative body that advises participants and monitors programs and student progress. The committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in NEC's ensembles. The program, however, insures the student freedom for intensive performance studies and practice, culminating in two full Jordan Hall at NEC recitals, one in each year of residence.

Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.

In the Works
Works of student composers are performed at Tuesday Night New Music Series concerts and at NEC Honors Ensemble Jordan Hall recitals.

Graduate Course Offerings
In addition to studio and ensemble opportunities, the Conservatory offers the following representative courses, arranged by department. Not all courses are offered every year. All admitted students receive the NEC Catalog, which contains detailed course information and degree requirements.

Graduate Courses

Accompaniment
Coaching in Sonata Repertoire
Studio Accompaniment
Introduction to Accompanying Skills
Advanced Accompanying Skills
Vocal Accompaniment, French
Vocal Accompaniment, German

Brass and Percussion
Drum Set Class
Chamber Music for Percussionists
Latin American Hand Drumming
Mallet Choir
Brass Orchestral Repertoire Class
Percussion Orchestral Repertoire Class

Chamber Music
Sonata and Lieder Repertoire
Interpretation Class
Duo Pianist Repertoire

Conducting
Advanced Solfège
Choral Conducting
Advanced Choral Conducting
Orchestral Conducting
Advanced Orchestral Conducting
Woodwinds and Brass:
Development and Literature
Wind Ensemble Conducting

Composition
Composition for Non-Majors
Instrumentation and Orchestration
Digital Music Composition
Graduate Composition Seminar
Introduction to Sound Synthesis
Tonal Composition
History and Methods of Film Music

Contemporary Improvisation
Graduate Third Stream Ear Training
Aural Training and Improvisation for Non-Majors
Aural Improvisation After Schoenberg
Rhythmic Training
Issues and Trends in American Music
Yiddish Music Performance Styles
Third Stream Methodology
Indian Modal Improvisation
Third Stream Explorations: A Boston Perspective
Development of Personal Style
Music of Billie Holiday

Historical Performance
Elementary Thoroughbass
Classical Era Chamber Music Performance
Baroque Music Performance
Keyboard Instruments and Repertoire: Bach to Beethoven
Viol Consort
Issues in Historical Performance
Harpsichord Literature for Pianists

Interdisciplinary Studies
Independent Pedagogy Practicum
English as a Second Language
Internship in Arts Management

Jazz Studies
Lydian Chromatic Concept of Tonal Organization
Advanced Lydian Chromatic Concept of Tonal Organization
Arranging (I and II)
Advanced Jazz Theory
Jazz Ear Training
Rhythm Practice

Music Education
Administration and Supervision
Curriculum Development
Test, Measurement, and Assessment in Music Education
Practicum in Administration and Supervision
Music for Special Learners
Music and Cognition
Readings in Music Education Research
Current Trends in Music Education
History and Philosophy of Music Education
Directed Study in Music Education
Teaching Jazz
Models of Music Learning
Philosophical Study of Education
Contemporary Issues in Music Education
Also see Conducting

Musicology
Topics in Baroque Music
Baroque Instrumental Music
Topics in Music of the Classical Era
Topics in Music of the 19th Century
History of Western Musical Styles
History of Music in the United States
Jazz History Research Seminar
Renaissance Sacred Music
Baroque Sacred Music
Performance Practice 1100-1500
Performance Practice 1650-1750
Sacred Choral Music: 1750-Present
Topics in Medieval Music
Topics in Renaissance Music
Notation of Medieval Music
Notation of Renaissance Music
Writing About Music: Research Methods for the Practical Musician and Scholar
Teaching Music History
Introduction to Ethnomusicology
Topics in Ethnomusicology
Asian Modal Systems
Ives, Schoenberg, Stravinsky

Opera
The Opera Program, open to vocal performance majors by audition, combines performance with a coordinated curriculum of opera classes. The program is divided into three levels of study: Opera Workshop, Opera Studio, and Opera Theater. (See Ensembles listing on page 8.)

Vocal Performance Seminar
Opera Workshop
Opera Studies: Studio
Stage Techniques
Movement
Stage Makeup
Opera Diction
Staging Class
Opera Studies: Theater
Stage Techniques (I and II)
Movement (I and II)
Stage Makeup
Opera Diction
Staging Class
Aria Class

Organ
Elementary Thoroughbass
Organ Class for Non-Majors
History of the Organ and Organ Design
Advanced Keyboard Harmony and Improvisation
Music in Modern Liturgy
Hymnody
Organ Repertoire and Performance Practice
Italian Organ Repertoire of the 17th and 18th Centuries
Italian Organ Music: Frescobaldi
Organ Ensemble Repertoire
Choral Conducting for Organists
Organ Works of J. S. Bach

Piano
Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Piano Pedagogy
Techniques of Playing 20th-Century Piano Music

Strings
Bass Class
Viola Class for Violinists
Aural Heritage of String Playing
Guitar Repertoire and Performance Seminar
String Pedagogy

Theoretical Studies
Score Reading
Graduate Remedial Music Theory
Significant Theoretical Developments
16th-Century Counterpoint
Invention in the Style of Bach
Fugue in the Style of Bach
Microtonal Composition and Performance
Teaching of Compositional Practice
Interpretive Analysis
Schenker's Analytical Methods
Psychophysical Analysis I: Extended Parameters
Psychophysical Analysis II: Tone Color Analysis
Mathematical Systems
Advanced Sonic Analysis
Bach's Well-Tempered Clavier
Readings in Analysis
Advanced Ear Training
Beethoven Symphonies
Twelve-Tone Music

Voice
Vocal Coaching
Voice Class
Diction for Singers
Vocal Pedagogy
Vocal Techniques and Repertoire, French
Vocal Techniques and Repertoire, German

Woodwinds
Woodwind Performance Seminar

Lisa Thorson
Boston, Mass.
M.M. in Jazz Voice. John McNeil's and Dominique Eade's studios. Recipient of a Living Legacy Award from the Women's International Center for contributions as an artist and an activist for free access for people with disabilities.

A typical week is not typical at all. This week I did a big band benefit at the Roxy, an educational musical theater talk, and a presentation at the Museum of Science on issues of access. I also had a gig with my quartet and taught voice lessons. And *I got called for an audition for a Timberland jingle that I heard about through the NEC Gig Office.*

Multicultural Offerings

Never in history have our musical resources been so diverse, the influences so truly international. They offer musicians the chance for unprecedented breadth and creative flexibility. At both the undergraduate and graduate levels, NEC has developed a range of courses that introduce students to the wealth of musical traditions. Centered largely in the departments of Music History and Contemporary Improvisation, courses include Indian Modal Improvisation, Yiddish Performance Styles, the Music of Billie Holiday, and Soul Music, with ensembles in Latin and Brazilian music among others. A complete list of multicultural offerings is available through the Office of Admission.

Additional Offerings

In addition to undergraduate and graduate studies, New England Conservatory offers resources to people of all ages, levels of musical ability, and special interests. These services enrich the environment of the Conservatory and expand the family of musicians and music lovers who make NEC the center of their artistic development.

The Piano Technology Department offers a one-year program of study leading to a Certificate in Basic Piano Technology. Students receive a strong foundation in tuning, complete regulation and repair, and rebuilding of grand and upright pianos. For more information, write directly to the Department of Piano Technology.

A Teacher Certification Program is available to non-matriculated special students. For more information about this program and the Massachusetts certification requirements, contact the Chair of Music Education.

NEC's Summer School offers a varied selection of courses, workshops, and studio instruction. Students come from across the country to study with outstanding Conservatory faculty and visiting artists. Courses are offered at the undergraduate and graduate levels, and are usually available for both credit and noncredit. For more information, please contact the NEC Extension Division.

The NEC Extension Division offers a series of degree and nondegree music programs and outreach services for musicians of all ages. Preparatory School students can join one of five orchestras, a jazz ensemble, a chamber ensemble, or a wind ensemble; take classes; receive private lessons; participate in master classes; and much more. The Extension Division also administers NEC at Walnut Hill, a full-time program for accomplished musicians in grades 8 to 12. Students can live at the Walnut Hill School, take an integrated program of college preparatory academics, and pursue advanced music study at the Conservatory. NEC at Walnut Hill is directed by Benjamin Zander under the artistic patronage of Yehudi Menuhin.

For more information, please contact the Extension Division Office.

World Music at NEC
Guest artist Pandit Hariprasad Chaurasia, the foremost North Indian flutist, was in residence at NEC for two weeks.

Nadja Gale
Bala Cynwyd, Pa.
B.M. in Double Boss Performance and Music History with concentrotian in Ethnomusicalogy.

A Career Skills class got me working with a composer—we started working on pieces together. I'd play through what he'd written and tell him this worked, that didn't work, this part is good... (Gale premiered the end result, Completed Suite for Bass, at the International Society of Bassists Competition and Convention, where she won the Gary Karr Foundation Award.)

FACILITIES AND RESOURCES
ENCOURAGING EXCELLENCE

Conservatory Buildings

The Conservatory's Main Building houses three concert halls, smaller performance rooms, administrative offices, practice rooms, and support facilities. In the past several years, this historic building has undergone significant renovations.

The Conservatory's St. Botolph building, a large four-story building located directly behind the Residence Hall, offers additional practice, rehearsal, and instructional space and houses administrative offices.

Concert Halls

Jordan Hall at New England Conservatory is the focal point of the Main Building. Built in 1903, this hall is now considered one of the most acoustically perfect concert halls in the world. Its seating capacity of 1,019 makes it ideal for large ensemble performances and faculty recitals. The hall was a gift of longtime Trustee Eben D. Jordan.

Brown Hall has a seating capacity of 200 and is the site of chamber music concerts, opera scenes, and student recitals.

Williams Recital Hall has seating for up to 150, providing an intimate concert facility for student recitals and smaller chamber ensembles.

Instrument Collections

The Conservatory maintains an extensive collection of orchestral instruments, which may be loaned or rented to students. Among the more exceptional instruments in the collection are two Vuillaume violins.

There are 142 pianos throughout the Conservatory, including 67 Steinway grands.

NEC's early instrument collection includes several single-manual and five double-manual harpsichords. Other early keyboard instruments include a Noack portative organ and a 1620 Hans Ruckers virginal that is on loan to Boston's Museum of Fine Arts. The Department of Historical Performance owns a set of crumhorns and a set of Renaissance recorders. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

Our Tourjée and Sargent instrument collections are housed primarily in the Harrison Keller Room in the Main Building. Eben Tourjée, the founder of the Conservatory, followed the example of the European conservatories by building an extensive musical instrument collection. The Tourjée and Sargent collections contain a large number of wind, string, and percussion instruments from India and the Far East. Among the outstanding historical instruments from the West is an ornate *buccin*, or trombone, which is decorated with a dragon's head.

Facilities for organ study, practice, and performance consist of six instruments of various sizes and differing tonal designs and actions, all with mechanical action.

The Conservatory's Carr Organ Room was constructed in the Renaissance style and is noted for its favorable acoustics. It houses a Fisk chamber organ and a Noack meantone organ. The Fisk, built in 1974, is an all-purpose chamber instrument of seven stops well-suited for continuo playing. The

Noack is a two-manual and pedal organ with four and a half stops and suspended mechanical action. Built by Fritz Noack in 1979, the organ is tuned in meantone temperament.

Other practice rooms house the country's first Metzler organ, a two-manual instrument of 11 stops (15 ranks) built in Zurich in 1957; the Noack organ (Georgetown, Mass., 1965), which has two manuals and nine stops; and the Hammarberg organ (Gothenburg, Sweden, 1965), a two-manual organ with 12 stops that is tuned in the temperament of modified Kirnberger III and was the first Hammarberg organ in the U.S.

NEC students also have access to the world-renowned Fisk organ in Boston's Old West Church, an historic building with excellent acoustics designed by Asher Benjamin. Built in 1971, the Fisk organ has three manuals and pedal with 29 stops.

The Libraries

The Harriet M. Spaulding Library and **The Idabelle Firestone Library** contain 100,000 volumes of music, books, sound and video recordings, microforms, and manuscripts and subscribe to over 250 music journals. In addition, the library computer catalogs provide access to over 900,000 volumes in the neighboring institutions of Fenway Libraries Online.

NEC shares reciprocal borrowing privileges with 13 institutions in the Fenway Library Consortium, including the Museum of Fine Arts, Simmons College, and the University of Massachusetts/Boston. NEC also shares a cooperative agreement for guest use of collections with 14 institutions in the Boston Area Music Libraries, including Boston University, Brandeis University, and the Harvard University Loeb Music Library.

The NEC libraries are part of the national computer networks OCLC and the Internet. Through these networks, students have access to library catalogs and information databases throughout the world.

Spaulding Library's special collections include early printed editions from the 16th, 17th, and 18th centuries, manuscripts and first editions of works by composers of the "Boston School," the John A. Preston collection of letters by eminent 19th century composers, and the Elise Hall manuscript collection of works commissioned from prominent 20th-century composers. The Firestone Library houses the complete collection of audio and kineoscope recordings of the original "Voice of Firestone" performances, which aired from 1932 to 1963 and featured some of the greatest names in opera. Selections have recently been released on videotape.

Library services include reference assistance, bibliographic instruction for classes, and interlibrary loan.

The Performance Library provides the scores and parts for all of the Conservatory's large performance ensembles. This collection includes over 3,500 titles.

Electronic Music Studio

The Electronic Music Studio, under the direction of Robert Ceely, includes an analog room and a digital room. The analog room contains an ARP 2600, a Moog modular system, an EML synthesizer compliment, and a Buchla Music Easel together with multi-track recording and playback facilities. The digital room is built around NECTAR, a site-specific software package. In conjunction with other sequencing and programming software, NECTAR controls many digital sound modules including units by EMU, Kawai, Korg, Oberheim, Roland, and Yamaha.

Music and Computer Studio

The Music and Computer Studio houses Macintosh computers and a state-of-the-art library of music software. The studio is also equipped with a Kurzweil K250 synthesizer, one Akai MX 73 MIDI controller, and two Kurzweil K150 FS synthesizers. Open to all students for ear training work, word processing, and music composition and arranging, the studio is also used in conjunction with courses in the Undergraduate Theory and Liberal Arts departments.

Audio Visual Facilities

The Audio Visual Department runs a professional recording studio equipped with a Steinway "C" piano and a tape duplication facility. The recording studio contains equipment by Studer, Otari, AKG, Neumann, Sennheiser, Urei, and Nakamichi. Students are encouraged to use the studio to record tapes for auditions, competitions, and to document musical development. The department professionally records all Conservatory performances and sessions for the New England Conservatory Recording Series, provides live sound reinforcement services, and is available to record student recitals. Audio and video facilities in Firestone Library and Conservatory classrooms include equipment by Technics, Sony, Pioneer, and Advent.

THE FACULTY
ARTISTS, TEACHERS, MENTORS

Alan Fletcher
Associate Academic Deon, Music Theory, Composition

The Conservatory exists to create a community of musicians, each developing in his or her own time and place but always listening to the surrounding music, adding to it, and learning from it. The essence of Conservatory life, of education, and music is the same: listening.

The relationship you form with a teacher is the key to your musical growth. A great teacher communicates not only knowledge but passion, sensitivity, and breadth of spirit. The NEC faculty is filled with such teachers. It includes world-class vocal and instrumental artists, composers, and theorists. They have revolutionized jazz and electrified audiences at major concert halls around the world. They are a rare community, capable of enriching every aspect of your musical experience. Most important, NEC faculty have the professional experience to recognize your strengths and help you develop them to the fullest.

Accompaniment
Terry Decima *(on leave 1993-94)*
Irma Vallecillo

Bassoon
Otto Eifert
* Richard Ranti
** Matthew Ruggiero
* Richard Svoboda

Chamber Music
* Norman Bolter
Borromeo String Quartet
James Buswell
Colin Carr *(on leave 1993-94)*
* Peter Chapman
Nancy Cirillo
* Burton Fine
John Heiss
Randall Hodgkinson
Louis Krasner
** Eugene Lehner
David Leisner
+ Scott Nickrenz
Donald Palma
Kenneth Radnofsky
Eric Rosenblith
** Matthew Ruggiero
Robert Paul Sullivan
** Walter Trampler
David Wells
William Wrzesien
Benjamin Zander
Patricia Zander

*Boston Symphony Orchestra Member
**Former BSO Member
+Department Chair

Clarinet
Robert L. Annis
* Thomas Martin
* Harold Wright
+ William Wrzesien
(Chair, Woodwinds)

Composition
Arthur V. Berger
Robert Ceely
Robert Cogan
Robert DiDomenica
Alan Fletcher
John Heiss
Lee Hyla
Joseph Gabriel Esther Maneri
William Thomas McKinley
+ Malcolm C. Peyton

Conducting
Frank L. Battisti, *Wind Ensemble*
Tamara Brooks, *Choral*
Richard Hoenich, *Orchestral*

Contemporary Improvisation
+ Ran Blake
Dominique Eade
Alan Fletcher
Mick Goodrick
Robert Labaree
Takaaki Masuko
Hankus Netsky
Abby Rabinovitz
David Reider
Scott Sandvik

Double Bass
* James Orleans
Donald Palma
* Todd Seeber
* Lawrence Wolfe

Ensembles
Chorus and Chamber Singers
+ Tamara Brooks
Contemporary Ensemble
John Heiss
Contemporary Improvisation Ensembles
Ran Blake
Abby Rabinovitz
Historical Performance
John Gibbons
Jazz Big Band
Scott Cowan
George Russell
Jazz Ensembles
Dominique Eade
George Garzone
Jimmy Giuffre
William Thomas McKinley
John McNeil
Bob "Rahboat" Moses
George Russell
Opera Theater and Studio
John Moriarty
Symphony and Philharmonia
+ Richard Hoenich
Percussion Ensemble
* Frank Epstein
Wind Ensemble and NEC Jordan Winds
+ Frank L. Battisti

Euphonium
* Chester Schmitz
* Norman Bolter

Flute
John Heiss
Paula Robison
* Fenwick Smith

Guitar
Neil Anderson *(on leave 1993-94)*
David Leisner
Robert Paul Sullivan

Harp
* Ann Hobson-Pilot

Historical Performance
+ John Gibbons, *Harpsichord*
Dennis Godburn, *Bassoon*
Fred Holmgren, *Trumpet*
Laura Jeppesen, *Viola da Gamba*
Christopher Krueger, *Baroque Flute*
Laurie Monahan, *Voice*
Daniel Pinkham, *Baroque Performance*
William Porter, *Organ, Continuo*
Jean Rife, *Natural Horn*
Daniel Stepner, *Baroque Violin*
John Tyson, *Recorder*

Horn
* Daniel Katzen
* Charles Kavalovski
* Richard Mackey
* Jonathan Menkis
Jean Rife
* Richard Sebring
* Jay Wadenpfuhl

Improvisation and Jazz Studies

Charlie Banacos, *Composition*
Ran Blake, *Piano, Contemporary Improvisation, Associate Chair of Improvisation*
Paul Bley, *Piano*
Barry Boettger, *Classical Bass Technique*
Fred Buda, *Percussion*
Scott Cowan, *Trumpet*
Sa Davis, *Percussion*
Dominique Eade, *Voice, Contemporary Improvisation*
George Garzone, *Saxophone, Improvisation*
Jimmy Giuffre, *Woodwinds, Composition*
Mick Goodrick, *Guitar, Contemporary Improvisation*
Thomas Hojnacki, *Jazz Theory*
Jerry Leake, *Tabla*
John Lockwood, *Double Bass*
Everett Longstreth, *Arranging*
Joseph Gabriel Esther Maneri, *Composition*
Bevan Manson, *Piano, Composition, Arranging*
Takaaki Masuko, *Contemporary Improvisation*
Cecil McBee, *Double Bass*
William Thomas McKinley, *Piano, Composition*
John McNeil, *Trumpet, Improvisation*
Bob "Rahboat" Moses, *Percussion*
+Hankus Netsky, *Improvisation, Contemporary Improvisation*
Abby Rabinovitz, *Contemporary Improvisation*
Randy Roos, *Guitar*
George Russell, *Lydian Chromatic Concept*
Scott Sandvik, *Contemporary Improvisation*
Rick Stepton, *Trombone*

Interdisciplinary Studies

Robert L. Annis, *Career Skills*
Jean Stackhouse, *Pedagogy Practicum*
Robert Paul Sullivan, *Career Skills*

Liberal Arts

Jean Chandler
Rita De Alba
Katherine Desjardins
Calvin Hicks
Sandra R. Joshel
James A. Klein
+Bruce McPherson
Warren Reed
Barbara Reutlinger
Sherrilyn Roush
Anne Squire
Patricia Truscello

Music Education

Frank L. Battisti
+Richard Colwell
Lyle Davidson
Maureen Horgan
Maureen Kennedy
Michele Parker
Daniel Riley
Larry Scripp
Robert Paul Sullivan

Music History and Musicology

Helen Greenwald
Anne Hallmark
John Heiss
+Robert Labaree
Daniel Pinkham
William Porter
Peter Row
Scott Sandvik
Gregory E. Smith

Music Theory

F. John Adams
Larry Thomas Bell
Paul Burdick
+Robert Cogan, *Graduate*
+Lyle Davidson, *Undergraduate*
Pozzi Escot
John Felice
Alan Fletcher
John Heiss
James Hoffmann
Joseph Gabriel Esther Maneri
William Porter
Larry Scripp
Deborah Jane Stein
Benjamin Zander
Gerald Zaritzky

Oboe

Stuart Dunkel
*Alfred Genovese
*Wayne Rapier
*Keisuke Wakao

Opera

+John Moriarty
James Robinson
Timothy Steele
Melinda Sullivan
Donald Swanson
Angela Vanstory
Patricia Maria Weinmann, *Opera Workshop*
Reed Woodhouse, *Opera Workshop*
Daniel Wyneken

Organ

+Yuko Hayashi
William Porter
Donald Teeters

Percussion

Everett Beale
Fred Buda
+* Frank Epstein *(Chair, Percussion and Brass)*
*Everett Firth
*Will Hudgins

Piano

Wha Kyung Byun
+Gabriel Chodos
Stephen Drury
Randall Hodgkinson
Veronica Jochum
Jacob Maxin
Victor Rosenbaum
Russell Sherman
Guy Urban, *Secondary Piano*
Patricia Zander

Piano Pedagogy

Jean Stackhouse

Piano Technology

Frank Hanson

Saxophone

Kenneth Radnofsky

Trombone

*Norman Bolter

Trumpet

*Peter Chapman
*Timothy Morrison
*Charles Schlueter

Tuba

*Chester Schmitz

Viola

*Burton Fine
Marcus Thompson
**Walter Trampler

Violin

Michèle Auclair, *visiting faculty*
Robert Brink
James Buswell
Nancy Cirillo
Robert Koff
*Malcolm Lowe
+Eric Rosenblith *(Chair, Strings)*
Masuko Ushioda
*Valeria Vilker-Kuchment

Violoncello

Carter Brey
Colin Carr *(on leave 1993-94)*
Michael Haber
Laurence Lesser
David Wells

Vocal Coaching

Nico Castel
Terry Decima *(on leave 1993-94)*
Shiela Kibbe
Irma Vallecillo
Angela Vanstory

Voice

+Susan Clickner
Patricia Craig
Ray DeVoll
D'Anna Fortunato
Carole Haber
Helen Hodam *(on leave Spring '94)*
Kathleen Kaun
Mark Pearson
Neil Semer
Mark St. Laurent
Paulina Stark, *visiting faculty*

Borromeo String Quartet

Nicholas Kitchen, *Violin*
Ruggero Allifranchini, *Violin*
En Sik Choi, *Viola*
Yeesun Kim, *Violoncello*

*Boston Symphony Orchestra Member
**Former BSO Member
+Department Chair
Faculty List as of July 1, 1993

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Bernard Barbeau, *Voice*
Francis Judd Cooke, *Composition, Music History*
Lorna Cooke deVaron, *Choral Conductor*
Robert DiDomenica, *Music Theory, Composition*
Rè Koster, *Voice*
Lucille Monaghan, *Piano*
Barbara Reutlinger, *German*
Leonard Shure, *Piano*
Julia Sutton, *Music History, Musicology*
Chester W. Williams, *Theory, Dean*

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James A. Klein, *Associate Dean of Students*
Jean Morrow, *Director of Libraries*
Peter W. Newport, *Registrar*

Admissian/Enrollment Services

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Bonnie Borthwick, *Associate Director of Admissio*
Robert Winkley, *Director of Financial Aid*
Director of Career Services

Building Operatians

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F. John Adams
Music Theory

F. John Adams directs the New Bedford Symphony Orchestra and has conducted the Worcester Festival Orchestra, the Boston Classical Orchestra, the Boston Festival Orchestra, and the National Philharmonia Orchestra of Boston, as well as other student, civic, and choral groups. Adams has served as assistant conductor for Leonard Bernstein and has performed as guest pianist, harpsichordist, and organist with the BSO under Seiji Ozawa and Michael Tilson Thomas.
B.A., A.M., Ph.D., Harvard University. Conducting with Frederick Prausnitz and Nadia Boulanger; voice with Mark Pearsan. Former faculty of Wellesley College and Harvard University.

Neil Anderson
Guitar

Neil Anderson, first-prize winner of the 1987 Concerts Atlantique Competition, has appeared as recitalist, chamber musician, and concerto soloist in Europe, Canada, South America, and throughout the U.S. Awarded a 1989 Solo Recitalist Music Fellowship from the NEA, he is artistic director and guitarist of *Folios*, a guitar chamber music ensemble he founded. He is principal guitarist of the contemporary ensemble Alea III and has premiered many new works for guitar including the American premiere of Alexander Tansman's *Musique de Cour* for guitar and orchestra. Anderson frequently gives master classes and adjudicates competitions in the U.S. and abroad. His students have won top prizes including GFA, ASTA, MTNA, Radio France, the Toronto Festival, and the Concurso Alirio Diaz in Venezuela. Since 1985 he has been artistic director of the The Boston Conservatory Summer Guitar Festival. Anderson is on the board of directors of the Guitar Foundation of America.
Leave of absence 1993-94.
B.M., Hartt School of Music. Guitar with Manuel Barrueco, Aaron Shearer, Gardon Crasskey. Recordings on SAIL. Former faculty Manhattan School of Music, Hartt School of Music, Chautauqua Music Festivol. Also current faculty of The Boston Conservatary, University of Lawell.

Robert L. Annis
Dean of Enrollment Services, Clarinet, Interdisciplinary Studies

Robert L. Annis is clarinetist and former executive director of Collage New Music. He is also a former member of the San Antonio Symphony.
B.M. with honors, NEC; M.M., University of Southern California. Clarinet and bass clarinet with Felix Viscuglia, Mitchell Lurie, Franklyn Stokes. Tanglewood Music Center Fellow. Recordings on Philips, Nonesuch, CRI, GunMar, Crest, and Northeastern. Performances on PBS, NPR, and Tokyo Broadcasting System. Former faculty of Brown University.

Michèle Auclair
Visiting Faculty, Violin

Michèle Auclair has been soloist with the Berlin Philharmonic, the Moscow Philharmonic, and Société des Concerts du Conservatoire, among others. She has been a professor at the Paris Conservatoire since 1969 and many of her students have won awards in international competitions such as the Tchaikovsky, Brussels, and Indianapolis. Auclair has made numerous recordings, including Schubert's complete works for violin and piano with Genevieve Joy-Dutilleux on Erato and many major concertos on Philips. She often adjudicates for major international competitions.
Studies ot the Poris Conservataire with Jules Baucherit, Jocques Thibaud, and Boris Kamensky. Also honorory professar of Poris Conservataire ond frequent guest faculty af the Taha Gakuen Schaal of Music, Takya. Recordings an Vax, Remington, Wing Records, Classette, Masterseal, Polygrom Classics, Erato, and Philips.

Charlie Banacos
Improvisation and Jazz Studies, Composition

Pianist Charlie Banacos is a composer in jazz and classical forms and an important jazz pedagogue. He has taught jazz theory and improvisation around the world.

Frank L. Battisti
Chair, Large Ensembles; Director of Wind Ensemble Activities, Conductor of NEC Wind Ensemble and NEC Jordan Winds, Wind Ensemble Conducting, Music Education

Frank Battisti is one of the most respected champions of music for winds in America. He is the past president of the College Band Directors National Association, and his articles on the wind ensemble, music education, and wind literature have been published by many national and international journals. Battisti is co-author of the book *Score Study*. He has conducted many professional, university, and school wind bands/ensembles in the U.S., Canada, the U.K., Europe, Russia, Israel, Australia, and Asia. For 23 years he has conducted the NEC Wind Ensemble and all-state bands at major music conferences. Founder and conductor emeritus of the Massachusetts Youth Wind Ensemble, Battisti also founded the World Association of Symphonic Bands and Ensembles. He has commissioned and conducted the premiere performances of works by Colgrass, Chavez, Persichetti, Bassett, Pinkham, Wilder, Benson, and others. Battisti has recently commissioned works from Tippett, Harbison, Holloway, and Lutoslawski.
B.S., M.S., Hon. D.M., Ithaca College. Recordings on Galden Crest. Former director af bands at Ithoco, N.Y., H.S.; former foculty and canductor ot Baldwin-Wollace College Conservatary af Music, Horvard University, Ithoco Callege Schaal of Music; visiting fellow, Clore Hall, Cambridge University, England.

Everett Beale
Percussion

Everett Beale is timpanist with the Boston Pops Esplanade Orchestra and percussionist for the Boston Ballet Orchestra and Shubert Theatre. In 1971, he was appointed to the World Symphony Orchestra by Arthur Fiedler. Beale is the author of *Arthur Fiedler, A Recollection*, and *The Playing and Teaching of Percussion Instruments*. He performs throughout the U.S. as a free-lance percussionist.

Ran Blake
Chair, Contemporary Improvisation

Music is an aural art. The ear is the primary conduit between technique, analysis, performance, and soul.

B.M., NEC. Studies at Tanglewaad Music Center with Everett Firth. Recordings with the BSO and Bastan Paps an Palydar, Deutsche Grammaphan, Philips, and RCA. Farmer chair af percussian at the University af Lawell (1968-85).

Larry Thomas Bell
Music Theory

Composer Larry Thomas Bell has been awarded the Rome Prize, a Guggenheim Fellowship, a Rockefeller Foundation grant, and the Charles Ives Award from the American Academy and National Institute of Arts and Letters. His music has been commissioned and performed by the Juilliard String Quartet, the Seattle Symphony, the RAI Orchestra of Rome, Gerard Schwarz, Eric Bartlett, Joel Krosnick, and Speculum Musicae. Also a pianist, Bell has premiered works by Persichetti and Rzewski.
B.M., Appalochion State University; M.M., D.M.A., The Juilliard School; FAAR, American Academy in Rame. Compasitian with Vincent Persichetti, Rager Sessians. Compositians recarded an Vienno Madern Mosters, published by the American Campasers Alliance and Coso Rustica Publicatians. Farmer foculty af The Juilliord Schaal's Pre-Callege Divisian. Also foculty af The Bostan Canservotory.

Arthur V. Berger
Composition

Arthur Berger is one of America's foremost contemporary composers and scholars. His music has been commissioned by the Fromm Foundation, the Koussevitzky Foundation, the League of Composers, the Louisville Orchestra, and Dimitri Mitropoulos for the New York Philharmonic. The author of *Aaron Copland*, he received Fulbright, Guggenheim, and John Knowles Paine fellowships, as well as grants and awards from the Council of Learned Societies, the NEA, and the National Institute of Arts and Letters. He is co-founder of *Perspectives of New Music*, and his articles have appeared in many books and periodicals.
B.S. in music, New York University; M.A., Horvord University. Studies ot École Normole de Musique, Longy School of Music. Composition with Dorius Milhoud; theory with Nodio Boulonger, Wolter Piston. Compositions published by Peters Edition, Boelke-Bomort, etc. Recordings on CRI, Columbio, Vox, Desto, New World Records. Former foculty of Mills College, North Texos Stote Teochers College, Brooklyn College. Professor Emeritus of Brondeis University.

Ran Blake
Chair, Contemporary Improvisation; Associate Chair, Improvisation; Piano, Contemporary Improvisation Ensemble

Third Stream pianist Ran Blake, who was voted #2 in the 1985 Down Beat Magazine International Critics Poll, has performed in major jazz festivals, concert halls, jazz clubs, and universities throughout the U.S., Canada, Europe, South America, and Mexico. He received fellowships from the Guggenheim Foundation, the NEA, and the Mass. Artists Foundation. His premier recording won the 1963 RCA Album First Prize in Germany and the 1980 Prix Billie Holiday and is included in the Académie du Jazz.
B.A., Bord College. Studies at School af Jazz, Lenax, Moss., Columbia University. Composition ond improvisatian with Roy Cassarina, Oscar Peterson, Willis Lourence James, Williom Russa, Gunther Schuller, Mol Woldran, Mary Lou Willioms, Kate Wolff. Recordings on Soul Note, Owl, Hora, Crest, RCA, Aristo.

Paul Bley
Improvisation and Jazz Studies, Piano

Paul Bley began his professional career playing with Ben Webster, Charlie Parker, Lester Young, and Roy Eldridge. As a student, he formed a band with Donald Byrd, Doug Watkins, Art Taylor, and Jackie McLean and later led a quintet in Los Angeles with Ornette Coleman, Don Cherry, Charlie Haden, and Billy Higgins as sidemen. He formed an East Coast trio for recording with Steve Swallow and Pete La Roca and toured Europe with Swallow in the Jimmy Giuffre 3. He has performed with Charles Mingus, Chet Baker, Sonny Rollins, Don Ellis, George Russell, and Bill Evans. In the 1960s he founded the Jazz Composers Guild with Bill Dixon, Archie Shepp, and Sun Ra. A pioneer performing and recording on the electronic keyboard, Bley was the first artist to perform publicly on the synthesizer. His electric band introduced Pat Metheney and Jaco Pastorius. In 1974, he established the Improvising Artists record label with video artist Carol Goss. In recent years, Bley has been touring and recording extensively as a soloist and with Gary Peacock and the revival of the Jimmy Giuffre 3.
Studies ot The Juilliord School. Recordings on ESP, ECM, Verve, RCA, Steeplechose, Improvising Artists, SoulNote, HotHut, Just in Time, Polygrom.

Barry Boettger
Improvisation and Jazz Studies, Classical Bass Technique

Double bassist Barry Boettger is principal bass for the Rhode Island Philharmonic and the New Hampshire Symphony. He is also a member of the Boston Pops Esplanade Orchestra, the Harvard Chamber Orchestra, and the Boston Ballet Orchestra and is a substitute bass with the BSO.
B.M., Bostan University School af Music. Also current foculty af NEC Extension Division.

Norman Bolter*
Trombone, Chamber Music, Euphonium

Norman Howard Bolter has been a member of the BSO and principal trombone of the Boston Pops since 1975. He was a member of the Cambridge Brass Quintet and the Empire Brass Quintet, which won the 1976 Naumburg Chamber Music Prize. Bolter has toured extensively in the U.S. and Europe and was principal trombone of the Springfield Symphony, Boston Ballet, and the Opera Company of Boston.
Studies ot NEC ond Tonglewood Music Center (C. D. Jockson Prize winner). Trombone with John Swollow, Steven Zellmer. Recordings on Sine Quo Non, Columbio, Nonesuch.

Borromeo String Quartet
Quartet-in-Residence; Chamber Music

Founded in 1989, the Borromeo String Quartet (Nicholas Kitchen and Ruggero Allifranchini, violin; En Sik Choi, viola; and Yeesun Kim, cello) won second prize at the 1990 International String Quartet Competition in Evian, France. They won the 1991 Young Concert Artists International Auditions and made their New York debut at the 92nd Street Y in 1992. The quartet holds the Helen F. Whitaker Chamber Music Chair of Young Concert Artists and was presented at the Kennedy Center. They debuted in London at Wigmore Hall and have also appeared in Japan, Moscow, Uruguay, the Banff Festival in Canada, the Orlando Festival in Kerkrade, the Netherlands, and at music festivals in the U.S.
Artist Diplomo, NEC.

Carter Brey
Violoncello

Cellist Carter Brey appears regularly with major orchestras in the U.S. and abroad with conductors such as Claudio Abbado, Sergiu Comissiona, Christoph von Dohnányi, Mstislav Rostropovich, Raymond Leppard, and Claudio Scimone. His chamber music activities include collaborations with James Galway, Yo-Yo Ma, and André Previn, guest appearances with the Tokyo and Emerson quartets, and frequent recital tours with pianist Christopher O'Riley. Winner of the Gregor Piatigorsky Memorial Prize, an Avery Fisher Career Grant, and the Michaels Award of Young Concert Artists, Brey also won prizes in the International Munich and Rostropovich competitions. He has twice been a featured artist on the nationally televised PBS series "Live from Lincoln Center."
Studies ot Peabody Institute; Wordwell Fellow ond Haupt Scholor of Yale University. Studies with Lourence Lesser, Stephen Kotes, Aldo Porisot. Recordings on MusicMosters, BMG.

Robert Brink
Violin

Robert Brink has made chamber music and orchestral appearances throughout North America, Europe, Scandinavia, and Iceland. He has presented and recorded the premieres of works by such composers as Walter Piston, Henry Cowell, Alan Hovhaness, and Daniel Pinkham. He has participated in chamber recitals with Nadia Boulanger, Jesus Maria Sanroma, Lillian Fuchs, Leon Fleisher, Daniel Pinkham, the Brahms Trio, members of the BSO, and others. He is concertmaster of the Boston Classical Orchestra.
Studies ot NEC, Horvord University. Violin with Jocques Molkin, Albert Spoulding. TV oppeoronces on PBS, CBS, CBC (Conodo). Over 30 recordings in the U.S. ond obroad. Former foculty of Boston University.

Tamara Brooks
Director of Choral Activities, Choral Conducting, Chamber Singers and Chorus Conductor

Tamara Brooks has given choral and orchestral concerts in the U.S., 11 European countries, Israel, and Asia. A champion of 20th-century music, she has commissioned and premiered significant choral, orchestral, and chamber works. For 11 years she was music director and conductor of Mendelssohn Club of Philadelphia, one of America's oldest and most distinguished choruses, and for four years was president and head of the orchestral program of Philadelphia's New School of Music. She has been the director and conductor of two European music festivals and was a Fulbright Professor in Cyprus, where she taught and was guest conductor of the Cyprus Broadcast Orchestra. Brooks is a frequent choral and orchestral guest conductor; choruses under her direction have won international competitions.
B.S., piano, M.S., conducting, The Juilliard Schaal; han. D.F.A., Villonava Universsity. Recordings on Musicol Heritoge Society, RCA, Arobesque, New World Records. Broodcosts an NPR and French, Dutch, Greek, British, Cypriat, and Toiwanese rodio.

Fred Buda
Percussion, Improvisation and Jazz Studies

Fred Buda is a member of the Boston Pops and the principal percussionist and timpanist with the Boston Ballet Orchestra. He has performed under most major conductors. An alumnus of the Herb Pomeroy Big Band, he has appeared with such jazz giants as Joe Venuti, Mel Tormé, Milt Jackson, Gerry Mulligan, and Buddy DeFranco. Buda leads the Jazz Pops Ensemble and is a Yamaha clinician and the Wang Center's supervisor of orchestral personnel.
B.M., Boston University. Recordings on RCA, Kopp-Polydor, Columbio, Deutsche Grommophon, CBS Records. Former choir of percussion ot Berklee College of Music. Also foculty of University of Lowell.

Paul Burdick
Music Theory, Director of Music and Computer Studio

Paul Burdick is a composer, theorist, and educator who specializes in music and technology. He has worked in the field of algorithmic composition, developing composition software in conjunction with Soundtrack Recording Studios. Music created with this software is used as theme and underscore for nationally syndicated cable TV. He has also composed for film, with broadcasts on PBS and WNET in New York. His orchestral works have been performed by the Buffalo Philharmonic and his chamber music has been performed by the Josquin Cage New Music Ensemble and in the Brookline Library New Music Series.
B.M., Berklee College af Music; M.M., NEC. Theary ond compositian with Hugo Narden, John Bavicchi, Williom Thamos McKinley, Robert Cogon. Former faculty of Northeastern.

James Buswell
Violin, Chamber Music

James Buswell has appeared with nearly all the major orchestras in the U.S. and has collaborated with George Szell, Leonard Bernstein, William Steinberg, André Previn, and Seiji Ozawa. He gives master classes in the U.S. and abroad and appears regularly in recital and chamber music performances and in the Sarasota and Santa Fe festivals.
The Juilliord School, Horvord University. Violin with Poul Stossevitch ond Ivon Golomion. Former foculty of Indiono University.

Wha Kyung Byun
Piano

Wha Kyung Byun was born and educated in Korea, where she won several competitions and was chosen by Seoul's leading newspaper as the most talented young artist in the country. She has appeared as soloist with many major orchestras in Korea, including the National Symphony Orchestra, and has performed in solo and chamber concerts throughout her homeland. Since coming to the U.S., Byun has performed throughout the Northeast and Midwest and has taught many students who have gone on to win major competitions.
B.A., summo cum loude, Phi Beto Koppo, Seoul Notionol University; M.M., NEC. Piono with Russell Shermon, Won Bok Kim; chomber music with Rudolph Kolisch.

Colin Carr
Violoncello, Chamber Music

Colin Carr entered the Yehudi Menuhin School at age eight. He has since captured the highest cello prizes in the U.S., including first prize in the 1981 Naumburg Cello Competition, the 1982 Gregor Piatigorsky Memorial Award, and the Young Concert Artists International Auditions. He has appeared with the Chicago, Baltimore, National, and Montreal symphonies, the Philadelphia Orchestra, the BBC Symphony, the Royal Philharmonic Orchestra, and the Academy of St. Martin-in-the-Fields Philharmonia. He has performed at major international festivals and frequently tours with the Golub Kaplan Carr trio, which has recorded the Schubert, Mendelssohn, and Brahms trios. Carr has recently toured Europe, Australia, the Soviet Union, Hong Kong, and the U.S. *Leave of absence 1993-94.*
Solo recordings on GM. Trio recordings on Arobesque.

Nico Castel
Diction, German Repertoire

On the roster of the Metropolitan Opera since 1969, Nico Castel has been both a principal artist and the Met's staff diction coach since 1978. After winning the Joy in Singing contest, Castel appeared in a Town Hall debut recital and went on to sing with the Santa Fe Opera and the New York City Opera before joining the Met. A specialist in over 200 character-tenor roles, he has appeared with virtually all major U.S. opera companies. Castel is an accomplished linguist in six tongues and devotes a significant portion of his career to teaching diction, phonetics, language, and style to singers. He also coaches the Finnish Opera in Helsinki, the Teatro de Bellas Artes in Mexico, and the Aspen Festival. Castel is the author of two forthcoming books: *A Singers' Manual of Spanish Lyric Diction* (Excalibur) and *The Complete Puccini Libretti* (Leyerle).
Studies ot the Corocos Conservotory; B.A., Temple University. Voice with Giovonni Consiglio. Recordings on Westminster, RCA Victor. Also foculty of The Juilliord School, Monhotton School of Music, Monnes College, Boston University; visiting faculty of Americon Institute of Musical Studies in Graz, Austrio, I.I.V.A. Vocol Institute in Miomi, Bonff Centre for the Arts, Israel Vocol Institute in Tel Aviv.

Robert Ceely
Composition, Director of Electronic Music Studio

Robert Ceely has written music for soloists, large and small instrumental groups, and chorus, as well as works for magnetic tape and film scores. His music has been performed by Collage, The Griffin Music Ensemble, Fromm Tanglewood players, Speculum Musicae and others. He has received commissions from the NEA, the Fromm Music Foundation, the Mass. Council on the Arts and Humanities, The Brookline Arts Council, and the Manon Jaroff Dancers. He has composed music for 14 films and has twice received Golden Cine awards for his soundtracks. He is the founder and director of the Boston Experimental Electronic Music Projects (BEEP) and is the author of *Electronic Music Resource Book.*

Robert Cogan
Chair, Graduate Theoretical Studies, Composition

For the first time in human history we have available the total musical experience of humankind—all sonic possibilities. It's an enormous challenge to expand our musical imaginations to this global scale.

B.M., NEC; M.A., Mills College. Studies ot Tonglewood Music Center, Princeton University Groduote School, Dormstodt; electronic music seminor ot R.A. Moog Compony. Composition with Froncis Judd Cooke, Dorius Milhoud, Leon Kirchner, Roger Sessions, Milton Bobbitt. Recordings on CRI ond BEEP. Former foculty of Novol School of Music, Lowrenceville School, Robert College in Istonbul.

Jean Chandler
Liberal Arts, English and Psychology

Jean Chandler has traveled extensively and lived in four European countries. She is co-author of *Unfulfilled Expectations,* which explores family and school influences on literacy development of children of low-income families. She has edited an academic journal on international politics, founded a nursery school, and taught students 1 1/2 to 85 years old.
B.A., cum loude, Mount Halyoke College; M.A., The Fletcher School af Law and Diplomocy; M.A.T., Ed.D., Horvord Groduote School of Educotion. Former foculty of Northeastern.

Peter Chapman*
Chamber Music, Trumpet

A BSO member since 1984, Peter Chapman was named second trumpet of the BSO and assistant principal trumpet of the Boston Pops in 1988. A four-time Tanglewood Music Center fellow, he was selected by Leonard Bernstein for the original production of Bernstein's *Mass*. Chapman was formerly principal trumpet of the Boston Pops Esplanade Orchestra, Opera Company of Boston, the Boston Ballet, and the Grand Teton Music Festival.
B.M., M.M., Boston University School of Music. Trumpet with Roger Voisin, Armondo Ghitollo, Robert Mogilnicki. Also foculty of Boston University.

Gabriel Chodos
Chair, Piano

Gabriel Chodos has performed throughout the U.S. and made several successful concert tours of Europe, Israel, and Japan. He has been a soloist with the Chicago Symphony Orchestra, the Radio Philharmonic Orchestra of Holland, and the Jerusalem Symphony Orchestra. A winner of the Concert Artists Guild Competition in New York, Chodos also received a Fulbright Scholarship, Martha Baird Rockefeller grants, and an NEA Solo Recitalists Grant. He has given master classes and lecture-demonstrations at the Rutgers Summerfest, the Chautauqua Festival, the Toho Gakuen School of Music, and Kunitachi Music University. Chodos has performed recently at the 92nd Street Y, Merkin Hall, and the Library of Congress.
B.A. in Philosophy, Phi Beto Koppa, ond M.A. in Music, UCLA; Diplomo in Piono, Akodemie für Musik und dorstellende Kunst, Vienno. Principol piono studies with Aube Tzerko; olso with Leonord Shure, Josef Dichler, Corlo Zecchi. Recordings on Orion, Victor/Jopon ond CRI. Former foculty of University of Oregon, SUNY ot Buffolo, Dortmouth College. Current foculty of the Aspen Music Festivol.

Nancy Cirillo
Violin, Chamber Music

A recipient of the Naumburg Award, Nancy Cirillo has given many performances as a soloist and chamber musician. She has appeared as a soloist with the Boston Pops Orchestra, the Naumburg Orchestra, the Little Orchestra Society, and the National Orchestra Association. She has toured the U.S. and Europe with Music from Marlboro, the Manhattan Trio, the Wheaton Trio, and as a member of Boston Musica Viva.
Studies ot Monnes College, Monhotton School of Music. Recordings on CRI, Nonesuch, Delos, Orion, Spectrum, Northeostern. Former foculty of Brondeis University, Wheoton College. Also current foculty of Wellesley College.

Susan Clickner
Chair, Voice

Susan Clickner's students have won many awards including the Washington International, Salzburg International, Pavarotti, D'Angelo, Young Concert Artists, and Metropolitan Opera competitions. Her former students are singing in opera houses throughout Europe, with the Metropolitan Opera, the Cincinnati Opera, Chicago Lyric, Houston Opera, and San Diego Opera. Clickner has performed widely in Europe and the U.S. She was a winner of the Philadelphia Young Artists Competition, was a Tanglewood Fellow, and performed with several orchestras including the Phildelphia Orchestra and the Boston Symphony.
B.M., Indiono University; Diplomo, Curtis Institute of Music. Voice with Anno Koskos, Mortiol Singher; opero with Herbert Grof. Former foculty of Clork University.

Robert Cogan
Chair, Graduate Theoretical Studies; Composition

Robert Cogan's internationally acclaimed books include *Sonic Design: The Nature of Sound and Music* (co-author, Pozzi Escot) and *New Images of Musical Sound*, which won the 1987 Distinguished Publication Award of the Society for Music Theory. The Cleveland Orchestra, North and West German radios, RIAS Orchestra of Berlin, the BBC, and the Avignon, Berlin, Montanea, Nice, Prix Italia, and Tanglewood festivals have programmed his music. He has spoken on theoretical and creative matters to the College Music Society, the International Computer Music Association, IRCAM (Paris), the Music Teachers National Association, SEM (Stockholm), Società Italiana di Analisi Musicale, the Society of Composers, the Society for Ethnomusicology, and the Society for Music Theory. Cogan received the Young Composer's Radio Award, Chopin and Fulbright scholarships, German government grants, and a Guggenheim Fellowship. He performed at the Korean Cultural Olympics, Seoul, 1988.
B.M., M.M., University of Michigon; M.F.A., Princeton University. Studies with Ross Lee Finney, Nodio Boulonger, Aoron Coplond, Roger Sessions, Phillip Jornoch. Recordings on Golden Crest, Delos, ond Spectrum. Visiting foculty ot Tonglewood Music Center, SUNY ot Purchose, IBM Wotson Reseorch Center, Centrol Conservotory of Music, Beijing, ond Shonghoi Conservotory. Co-director of the Internotionol Composers Conference of the Montoneo Festivol (Fronce).

Richard Colwell
Chair, Music Education

Richard Colwell was professor of music and of education at the University of Illinois from 1961 to 1989, specializing in evaluation, research methods, and tests and measurement. He then served as chairman of music education at Boston University as well as supervisor of the music program of the Chelsea, Mass., Public Schools. A member of the MENC Task Force on Teacher Evaluation since 1986, he has also consulted on perception and evaluation for Central Education Midwest Regional Laboratory and has lectured throughout the U.S. and Europe. Colwell has directed numerous research projects for the USOE, constructed statewide tests for music for the Indiana Department of Education, and was research director of music for the National Center for Research in Arts Education. He has published extensively and is editor of MENC's *Special Research Interest Newsletter in Measurement and Evaluation*. He founded the Council for Research in Music Education and edited its Bulletin for more than 25 years. He also founded the Center for Research in Music Learning and Teaching and its publication, *The Quarterly*. He has published five texts and edited several books, including *The Handbook of Research in Music Education* (Macmillan) and *Basic Concepts in Music Education* (University of Colorado Press). Colwell has been both a Guggenheim Fellow and a Fulbright Senior Scholar Fellow and was lauded for his exemplary contribution to music education by the International Society of Music Education.
B.F.A., M.M., University of South Dokoto; Ed.D. in music educotion, University of Illinois. Former foculty of University of Illinois, University of Northern Colorodo, Eostern Montono College, Sioux Folls, S.D., Public Schools, Boston University.

Scott Cowan
Co-Director of Jazz Big Band; Improvisation and Jazz Studies, Trumpet

Jazz trumpeter Scott Cowan was a member of the Artie Shaw Orchestra 1991 and received the Boston Jazz Society outstanding jazz soloist award in 1987. He was a finalist in the 1984 International Trumpet Guild jazz competition.
B.M., M.M., NEC. Trumpet with Chorles Schlueter, Tim Morrison, ond Robert Nogel; jozz studies with John McNeil, Dove Hollond, ond Bevon Monson; ond jozz keyboord with Jim McNeely ond Stonley Cowell.

Patricia Craig
Voice

One of America's foremost sopranos, Patricia Craig has sung as a principal artist with the Metropolitan Opera for 12 seasons. After winning the Metropolitan Opera National Council Auditions she debuted with the New York City Opera as Mimi in *La Bohème*, which led to 11 years as leading soprano with that company. Her American career has included performances with most opera companies from Boston to Los Angeles, including 11 seasons with the Cincinnati Opera Company and many orchestral concerts. Craig made her international debut at the Festival of Two Worlds in Spoleto, Italy, and subsequently performed in numerous opera houses in Europe, Canada, South America, and Asia. She has given many master classes across the U.S.
B.S. in music educotion, Ithoco College School of Music. Voice with Donold Croig, Morenko Gurevitch. Opero coochings with Mogdo Olivero, Adomi Corodetti, Dione Richordson, Joon Dornemon, Ignoce Strosfogel, George Shick, Worren Jones.

Lyle Davidson
Chair, Undergraduate Music Theory; Music Education

Lyle Davidson is a lecturer and research associate with Project Zero at Harvard University's School of Education, where he directs the music group of the Arts Propel Project, a program assessing arts education. He has published widely on development of musical ability across a wide span of ages, from studies of preschoolers to an assessment of the impact of musical training on cognitive development in music. He has composed for the Ina Hahn Dance Company, for Houghton Mifflin's educational films division, and for Dance Circle. His choral, band, chamber, solo, and electronic works are published by E. C. Schirmer.
B.M., M.M., NEC; University Scholor in psychalagy, Bastan University. Theary and compositian with Arthur Berger, Francis Judd Caake, Daniel Pinkham, Luise Vosgerchion. Farmer faculty af MIT, Eastman Schaal of Music. Lecturer at Horvard University, visiting lecturer at Central Canservatary, Beijing.

Sa Davis
Improvisation and Jazz Studies, Percussion

Percussionist Sa Davis dwells at the cutting edge of a new generation of hand drum technique, developed from the musical traditions of Afro-Cuban, African, jazz, Latin, rock, fusion, hip-hop, and pop drumming styles. He has worked with such artists as Tom Scott, Grover Washington, Jr., Billy Cobham, Freddie Hubbard, and Lalah Hathaway. Davis performed at Carnegie Hall with George Benson, appeared on the "Arsenio Hall Show," and has done special projects for "Nova" and "Adventure" on PBS. In demand as a studio musician, Davis has performed on motion picture and television soundtracks and produced sound effects for the film *The Brother from Another Planet*. His work can be heard on more than 40 albums and CDs.
Studies at NEC with Ran Blake, Webster Lewis, Jaki Byord. Recordings on CBS/Sany, GRP, Raunder, Rackwell, Blackhowk, Phila, Doring, Green Linnet, Casoblanco, Jobiss Internatianal, Folkwoys, Por, Atca, GM, Bridge City, Jancar, Dalce Nuit. Also faculty af the NEC Extensian Divisian.

Rita De Alba
Liberal Arts

Rita De Alba has taught Italian language and literature at Yale University and Dartmouth College. She received the Yale University Prize Teaching Fellowship.
B.A., University af Flarida; M.A., M.Phil, Yole University. Phi Beta Kappa.

Terry Decima
Accompaniment, Vocal Coaching

Pianist Terry Decima is one of Boston's most respected accompanists and vocal coaches. He has performed throughout Boston, including many concerts at the Gardner Museum. Winner of a Martha Baird Rockefeller Grant for Opera Study, he has also performed at the Mozarteum in Salzburg, Austria. *Leave of absence 1993-94.*
B.M., Oberlin Callege; M.M., NEC; Certificate, Akodemie Mozorteum. Organist at First Parish in Weston, Moss. Farmer faculty af Bastan Cammonweolth Schaal, Allegheny Music Festival. Also faculty af Tanglewaad Music Center.

Katherine Desjardins
Liberal Arts

Katherine Desjardins has taught painting and drawing in Florence, Italy, and at Brown University. She has exhibited her work in both solo and group shows in Italy and the U.S. Her work is in the permanent collections of the Academy of Fine Arts, Florence; the Town Council of Florence; Syracuse University; and Fortman Studies, Florence.
B.F.A., Tufts University/Schaal af the Museum af Fine Arts; Diplama di Licenza, Academy of Fine Arts, Flarence, Italy.

Ray DeVoll
Voice

Tenor Ray DeVoll has performed throughout the U.S., South America, Europe, and the USSR. He was a soloist with New York Pro Musica Antiqua and has appeared at major American Bach festivals. He is tenor soloist on the first American recording of the Berlioz *Requiem*.
Studies with Clytie Mundy, Norman Natley, Mork Pearsan. Recordings on Columbia, Decco.

Robert DiDomenica
Faculty Emeritus, Composition

As a composer, flutist, and educator, Robert DiDomenica has contributed much to the art of music. A former Guggenheim Fellow, his compositions have been performed at the Berkshire, New England Composers, and Contemporary Arts festivals. *The Balcony*, his first opera, was premiered by the Opera Company of Boston; in 1991, the company took the opera to Moscow as part of the Making Music Together Festival. His symphony was premiered by the Baltimore Symphony Orchestra on a grant from the Rockefeller Foundation. DiDomenica's music is published by Edward B. Marks, Edition Musicus, MJQ, and Margun Music. He is a former dean of NEC and has served on the faculty since 1969.
B.S., New Yark University. Campasitian with Wallingford Reigger, Josef Schmid; flute with Harald Bennett. Recardings on RCA, Calumbia, Calpix, MGM, Atlantic, GM, Deutsche Grammaphan, Galden Crest.

Stephen Drury
Piano

Stephen Drury debuted at Carnegie Recital Hall in 1984 as a winner of the Concert Artists Guild Award. A prizewinner in several competitions, he won the 1981 Carnegie Hall/Rockefeller American Music Competition and participated in Affiliate Artists' nationally acclaimed Xerox Pianists Program in 1985. Drury has performed with orchestras in Bucharest, Romania; San Diego, Calif.; Spokane, Wash.; Portland, Maine; and Cedar Rapids, Iowa. A 1986 U.S. State Department concert tour took him to Europe and Eastern Bloc countries. In 1988, he toured Pakistan, Hong Kong, and Japan. A champion of contemporary music, he has performed new music with Boston Musica Viva and Collage New Music, directed the world premiere of George Russell *Time Line (1992)*, commissioned new works from John Cage and John Zorn, and has recorded music by Elliott Carter and John Cage.
A.B., Harvard College; Artist Diplama, NEC. Piana with Theodore Lettvin, William Mosselas, Cloudia Arrau, Patricio Zander.

Stuart Dunkel
Oboe

Stuart Dunkel is currently principal oboe with the New Hampshire Symphony. He has performed as principal oboe with the Boston Opera Company, the Hong Kong Philharmonic, and the Florida Gulf Coast Symphony. He has performed with Boston Ballet, Metropolitan Opera Orchestra, and the New York Philharmonic. In 1987, he was acting assistant principal oboe with the BSO and acting principal oboe with the Boston Pops. He has soloed with the Detroit Symphony and, on English horn, with the Boston Pops Esplanade Orchestra. Dunkel formed the cooperative Pro Arte Chamber Orchestra and founded The Tampa Bay Chamber Soloists. His oboe cane and reeds business supplies oboists worldwide. His book, *The Audition Process: Anxiety Management and Coping Strategies*, is in its second printing.
B.M., Boston University; M.M., Monnes College af Music; D.M.A., The Juilliard Schaal. Studies with Eloine Douvas, Ralph Gomberg, Horald Gamberg, Jahn Mack, Rabert Bloom, Harry Shulmon. Former faculty af the All-Newtan Music Schaal, Sauth Shore Canservotory. Alsa faculty af The Bastan Canservatory, Longy School af Music, Boston University.

Lyle Davidson
Chair, Undergraduate Music Theory

Beginning artists need to live in an environment where the art they pursue matters, *where they can talk shop just as doctors and engineers do. Everyone of the NEC community* knows *what it means to have a good lesson, to play even a short passage brilliantly.*

Dominique Eade
Improvisation and Jazz Studies, Voice; Contemporary Improvisation, Jazz Choir

Dominique Eade was a featured vocalist and composer in the 1985, 1986, and 1989 Boston Globe Jazz Festivals, the Jazz is Toulon Festival in France, and the Molde International Jazz Festival in Norway. Nominated for outstanding jazz vocalist in the 1988, 1991, and 1992 Boston Music Awards, Eade performs regularly in the U.S. and Europe. She has received critical acclaim for her CD featuring Stanley Cowell and Alan Dawson. She has also recorded with Dave Holland and has performed with Bill Frisell, Butch Morris, Donald Brown, Mick Goodrick, Ran Blake, and contemporary ensembles including Marimolin, Boston Musica Viva, Orange Then Blue, and Composers in Red Sneakers.
B.M., Artist Diplama, NEC. Vaice with Noncy Armstrong; studies with Dove Halland, Ran Blake, Stanley Cowell, Bob Moses. Recordings an Accurate Recards.

Otto Eifert
Bassoon

Otto Eifert was principal bassoonist with the Cincinnati Symphony for 26 years. He is professor emeritus at the College-Conservatory of Music, University of Cincinnati, where he directed the Woodwind Ensemble, chaired the wind department, and was manager and bassoonist with the faculty woodwind quintet, which performed throughout the U.S. Eifert has participated in many summer festivals, including Yaddo, Waterloo, Banff, and Sarasota. He continues to perform recitals and master classes at many universities. Most recently he was soloist with the Seoul Symphony Orchestra. He participates in the Korea Bassoon Camp every other season. Eifert's articles have appeared in *The Instrumentalist*, *The Double Reed*, and the *IDRS Journal* and he has published bassoon music in collaboration with Sol Schoenbach.
Artist Diplomo, Curtis Institute of Music. Studies ot Columbio, Colorodo College, The Juilliord School, Tonglewaad. Bassaan with Simon Kovar, Sal Schaenbach; chamber music with Marcel Tabuteau, Horold Gamberg. Recordings with the Cincinnoti Symphany ond solo recordings an Gosporo. Former faculty of University af Cincinnoti College-Conservatary, Miami University, Bostan University.

Frank Epstein*
Chair, Percussion and Brass; Percussion, Director of Percussion Ensemble

A member of the BSO since 1968, Frank Epstein is also founder and artistic director of the contemporary ensemble Collage New Music, which has premiered and commissioned more than 200 new works and recorded 15 albums. He has also recorded with the Los Angeles Philharmonic, the BSO, and the Boston Pops and is former assistant timpanist and percussionist with the San Antonio Symphony.
B.M., University of Southern Califarnia; M.M., NEC. Studies at Tonglewood Music Center ond with Robert Sanner, Murray Spivock, Williom Kroft, Eorl Hatch, Everett Firth. Recardings an RCA, Columbio, Deutsche Grammaphan, Palydar, Landan, Nonesuch, Crystol, Inner City, GunMar, Delas, Sany. Also faculty af Tonglewaad Music Center and frequent clinicion in the U.S. ond Eurape.

Pozzi Escot
Music Theory

Pozzi Escot is a distinguished music theorist and acclaimed composer. She has figured prominently at nearly all major contemporary European music events, including La Biennale (Venice), IRCAM-Paris, BBC-London, and Studio fur Neue Musik-Munich. Her work has been performed in the U.S. by such performers as the Chicago University Chamber Players, Arthur Weisberg, Claremont String Quartet, Bethany Beardslee, Mathew Raimondi, and Robert Henry. She was one of five leading women composers whose work was performed by the New York Philharmonic in 1975, the International Year of the Woman. Her honors include grants from the Ford Foundation, Reemstma Foundation, and Bunting Institute, and selection as Outstanding Educator of America. Co-author of the book *Sonic Design*, she is editor of the journal *Sonus* and president of the International Society of Hildegard von Bingen Studies. She lectures and publishes extensively.
B.S., M.S. course, The Juilliard School; certificote of completed graduate studies, Hochschule für Musik und darstellende Kunst, Homburg, Germany. Current faculty af Wheatan College. Her music is recarded an Delas, Spectrum, ond Neuma.

John Felice
Music Theory

Pianist and composer John Felice performs frequently in Boston as a soloist and accompanist. He won the 1968 SAI Composition Prize. His music has been performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada, and Spain and is published by Yorke Editions of London.
A.R.C.T., B.M., Rayal Canservatary af Taranta; M.M., NEC. Piono with Pierre Sauvorion; campasitian with Rabert Cagan, John Beckwith. Former faculty of University Settlement Hause in Toronto, Notionol Bollet School.

Burton Fine*
Viola, Chamber Music

Principal violist of the BSO from 1964 to 1993, Burton Fine has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. He has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony and Boston Pops orchestras.
B.A., University af Pennsylvonio; Ph.D., Illinais Institute af Technalagy. Studies ot Curtis Institute af Music with Galamian. Chamber recordings on RCA, Deutsche Grammaphan, CBS, Nonesuch, Baston Classical, Philips.

Everett Firth*
Percussion

Everett Firth has been the solo timpanist of the Boston Symphony Orchestra since 1952, when he joined at age 21. He has performed with the BSO under the world's foremost conductors in nearly every major city in the world.
B.M., hanars with distinctian, NEC. Studies at The Juilliard School. Timpani and percussian with Soul Goodman, Romon Szulc, Geargе Stane, Lowrence White. Publicotions with Corl Fischer, Belwyn Mills. Recardings on RCA, Mercury, Deutsche Grammophan, Philips. President af Vic Firth, Inc. He is heod of the timpani ond percussian department ot the Tonglewaad Music Center.

Alan Fletcher
Associate Academic Dean; Music Theory, Composition, Contemporary Improvisation

Alan Fletcher is a prolific composer whose works have been performed by leading performers nationally and internationally. He has received an ASCAP Foundation Award, the Alexander Gretchaninoff Prize in Composition, the Norton Stevens Fellowship from the MacDowell Colony, and the Sacks Memorial Prize in music from Princeton University.
A.B., Phi Beta Kappo, Princeton University; M.M., D.M.A., The Juilliard Schaal. Campasitian with Roger Sessions, Milton Bobbitt, Edward T. Cane.

D'Anna Fortunato
Voice

As a concert and oratorio soloist, D'Anna Fortunato has appeared internationally with the Chamber Music Society of Lincoln Center, St. Luke's Ensemble, Musica Sacra, and the New York Choral Society, among many others. Her festival engagements are numerous, as are her singing appearances with major orchestras. She has played leading roles with the New York City Opera, Glimmerglass Opera, Kentucky Opera, Opera Company of Boston, Monadnock Festival, Connecticut Grand Opera, and Rochester Opera Theatre. Fortunato continues her collaboration with the Bach Aria Group, touring and conducting master classes and seminars throughout the country. She has researched and performed extensively the little-known vocal works of Franz Liszt and Charles Loeffler, as well as those of women composers such as Clara Schumann, Fanny Mendelssohn, and Amy Beach. She has also premiered the works of John Harbison, Stephen Albert, and John Heiss.
B.M., M.M., A.D., NEC. Studies with Glodys Miller. Recardings on Hormonia Mundi, Nonesuch, MusicMosters, Musicol Heritage, Landan Recards, Vax, Northeastern, Newport Classics.

Dominique Eade
Improvisation and Jazz Studies
Contemporary Improvisation

It's my job to help students realize the potential of their musical abilities. It is my desire to encourage them to realize the potential of their imaginations. My goal as a teacher is to achieve both.

George Garzone
Improvisation and Jazz Studies, Saxophone, Jazz Ensemble

Saxophonist George Garzone is a member of The Fringe, a jazz trio that performs regularly in the Boston area and has toured Portugal. The group has released three albums. Garzone also tours with George Russell and has recorded with Eddie Gomez and Steve Kuhn.
B.M., Berklee College of Music.

Alfred Genovese*
Oboe

Principal oboe of the BSO, Alfred Genovese is a former principal oboe of the Baltimore Symphony Orchestra, the St. Louis Symphony, the Metropolitan Opera, and the Cleveland Orchestra under George Szell. He has participated in many festivals, including the Marlboro Festival and the Casals Festival of Puerto Rico.
Diplamo, Curtis Institute of Music. Oboe with Marcel Tabuteou.

John Gibbons
Chair, Historical Performance; Harpsichord, Historical Performance Ensemble

A distinguished keyboard artist and member of the Boston Museum Trio, John Gibbons has performed as harpsichord and fortepiano soloist with major ensembles in the U.S. and Europe, among them the BSO, New York Chamber Symphony, Orchestra of the 18th Century, Philharmonia Baroque, and the Da Camera Society of Houston. He received the Erwin Bodky Prize (1969), the NEC Chadwick Medal (1967), and a Fulbright Scholarship for study with Gustav Leonhardt in Amsterdam. Gibbons performs regularly at such festivals as those in Torino and Spoleto, Italy, and the Aston Magna Festival in the Berkshires.
B.M. with highest honors, NEC. Studies ot Cincinnoti Conservotary. Recordings on Musicol Heritoge Society, Titonic, Combridge, Harmonio Mundi, Nonesuch, Philips, RCA. Former foculty of Lowell Stote College, Brandeis University.

Jimmy Giuffre
Improvisation and Jazz Studies, Woodwinds, Composition, Jazz Ensemble

Jimmy Giuffre has performed with virtually all of the jazz greats, including Art Tatum, Duke Ellington, Ella Fitzgerald, Miles Davis, John Coltrane, Charles Mingus, and the Modern Jazz Quartet. He was twice named Outstanding Clarinetist in the Down Beat Reader's Poll and has been the first-ranked clarinetist in both *Podium* (Germany) and *Melody Maker* (England) jazz magazines. He has performed at the Newport Jazz Festival and toured the U.S. and Europe with his own ensemble since 1956. He received a Guggenheim Fellowship for composition and is the author of *Aspects of Jazz Performance...a Personal Approach.*
B.M., North Texos State University. Clorinet with Arthur Bloom; compositian with Wesley Lo Violette; reed moking with Kol Oppermon; flute with Jimmy Politis. Recordings for Atlantic, Columbio, Verve, Copitol, Soul Note, Choice. Former foculty af New York University ond School of Jazz in Lenox, Moss.

Dennis Godburn
Historical Performance, Bassoon

A baroque, classical, and modern bassoonist, Dennis Godburn has performed throughout the U.S., South America, Europe, and Japan. He is principal bassoonist for the St. Luke's Chamber Ensemble, the Orchestra of St. Luke's, and the Caramoor Festival. Godburn has been soloist with the Great Performers Series at Lincoln Center, Mostly Mozart Festival, English Chamber Orchestra, New England Bach Festival, Ravinia Festival, Kennedy Center, Boston Early Music Festival Orchestra, Smithsonian Chamber Players, and Banchetto Musicale. He also performs with the Metropolitan Opera, Orpheus Chamber Orchestra, Amadeus Winds, and Handel & Haydn Society.
Studies ot Hartt School of Music. Recordings on Columbio Mosterworks, Angel, Musical Heritoge Society, Pro Arte, Nonesuch, L'Oiseau Lyre, Telorc, Arobesque. Also foculty of Universily af Moss./Amherst.

Mick Goodrick
Improvisation and Jazz Studies, Contemporary Improvisation, Guitar

Guitarist Mick Goodrick has performed and/or recorded with many of today's top jazz musicians, including Gary Burton, Jack DeJohnette, Paul Motian, Dewey Redman, Michael Brecker, Steve Gadd, and Pat Metheny. He has performed with the Charlie Haden Liberation Music Orchestra in Havana, Cuba, and gave performances at "Select Live Under the Sky" in Japan and Hong Kong with Jack DeJohnette's Special Edition, with which he has recorded two albums. Author of the book, *The Advancing Guitarist*, Goodrick has conducted seminars in Norway and Italy.
B.M., Berklee College of Music. Former faculty af Berklee.

Helen Greenwald
Music History and Musicology

Helen Greenwald is a musicologist, cellist, and translator. Her iconographical studies and translations have appeared in such journals as the Music Library Association's *Notes, Newsletter of the Résource Internationale d'Iconographie Musicale, Acta Musicologica*, and the *Mozart-Jahrbuch*. Greenwald has presented papers at the Music Theory Society of New York State, The New England Conference of Music Theorists, the American Institute for Verdi Studies, the 1991 International Mozart Congress/Salzburg, the American Musicological Society, and the Royal Music Association/British Music Analysis Conference. She was also curator and cataloger for the Mozart exhibit at Hofstra's David Filderman Gallery. Greenwald's principal areas of research include E.T.A. Hoffmann and 18th- and 19th-century vocal music of Mozart, Puccini, Verdi, and Schubert.
B.S., M.A., Hafstra University; M.Phil, Ph.D., Provost's Schalar, The City University af New York. Studies in German with honors at University of Vienno, music history ot NYU. Schenkerian Anolysis and Schubert studies with Carl Schochter; Mazart and Schubert with Martin Chusid; medievol and Renaissonce music with Allan Atlos, Stanley Boorman, Edward Roesner, Kurt van Fischer; Italian opera with Francesco Degroda; cella with David Wells, Seymour Benstack, Gearge Ricci. Member AMS, SMT, MTSNYS, AIVS, NECMT.

Carole Haber
Voice

Carole Haber won the N. Meyer Baker Award and the Eleanor Steber Music Foundation Award at the 1989 Washington International Voice Competition at the Kennedy Center. Known for her interpretations of the Mozartian and bel canto styles, She is very active in both opera and oratorio. Her operatic debut as the Queen of the Night in *The Magic Flute* was highly acclaimed by *The New York Times*. Haber has soloed with many Boston choral groups including the Handel & Haydn Society.
B.A. SUNY at Potsdom's Crane School of Music; M.M., NEC.

Michael Haber
Violoncello

Cellist Michael Haber has toured and recorded internationally as a member of the Composers Quartet and the Orpheus Chamber Orchestra. He was a member of the Cleveland Orchestra under George Szell, the Casals Festival Orchestra under Pablo Casals, and the Mostly Mozart Festival Orchestra at Lincoln Center. A participant at the Marlboro Music Festival, Haber has also taught at the Aspen Music Festival, and the Yellow Barn Music Festival.
B.A., Phi Beta Koppa, Brandeis University. Graduote studies at Harvard University, Indiana University. Studies with Jonos Storker, Gregor Piotigorsky. Farmer faculty af Oberlin College, Eostmon, Indiona University. Also faculty af University of Akron.

Anne Hallmark
Music History and Musicology

Anne Hallmark, who has taught in the music history department at NEC since 1975, is a specialist in late medieval and early Renaissance music. She has also published on teaching music and is currently also involved with women's studies. Hallmark has published in this country and abroad and has co-edited the works of the composer Johannes Ciconia. She has served on the executive board of directors of the American Musicological Society, of which she is an active member. In 1992 and 1993 she toured with the Waverly Consort as a lecturer for their *Christmas Story* program.
B.A., Bornard College; M.F.A., Princetan University; Ph.D. in pragress, Princetan University. Piana with Rabert Galdsand, Maria Clodes. Member af Internatianal Musicalogical Saciety, Americon Musicolagicol Society, Medieval Academy af America. Former faculty af Vassar Callege, MIT.

Frank Hanson
Piano Technology

Frank Hanson is Boston's most prominent piano tuner and rebuilder. The shop superintendent of M. Steinert and Sons for nine years, he is currently a partner of University Piano Service, whose regular clientele includes the BSO, NEC, Smith College, Mt. Holyoke College, Wellesley College, and several distinguished concert artists.

Yuko Hayashi
Chair, Organ

An internationally known performer, Yuko Hayashi has given concert tours on historical instruments throughout Europe and the U.S. Through extensive concert tours in Western Europe, she has researched an authentic approach to historical repertoires on original instruments. In the U.S. and Japan, she performs works of various periods, including world premieres of works by such contemporary composers as Schuller and Pinkham. Hayashi is a former organist with N.H.K. Symphony Orchestra of Japan and is director of music at Boston's Old West Church.
Graduote, Takyo Canservatary (naw Tokyo Natianol University of Fine Arts and Music); B.M., M.M. with honars, Artist Diplamo, NEC. Organ with George Faxon, Donold Willing, Antan Heiller; horpsichord with Margoret Moson, Gustav Leonhardt. Recordings on King Records, Clossic Mosters. Also NEC Extensian Divisian faculty.

John Heiss
Director of the Contemporary Ensemble, Flute, Chamber Music, Composition, Music History and Musicology, Music Theory

John Heiss is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Orchestra, and Alea III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Mass. Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C. Schirmer, and Elkus & Son. Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in *Winds Quarterly*, *Perspectives of New Music*, and *The Instrumentalist*. Heiss has coordinated seven of NEC's annual festivals plus visits by many composers including Ligeti, Lutoslawski, Messiaen, Schuller, and Tippett.
B.A. in moth, Lehigh University; M.F.A., music, Princeton University. Composition with Milton Bobbitt, Edword T. Cone, Earl Kim, Otto Luening, Darius Milhaud; flute with Arthur Loro, James Hasmer, Albert Tipton. Recordings on Nonesuch, CRI, Galden Crest, Arista, Turnabout. Former faculty of Columbio, Bornord College, MIT, NEC Institute ot Tanglewaad.

Calvin Hicks
Liberal Arts

Calvin Hicks served as the director of the Third World Center and a lecturer in the Afro-American Studies Program at Brown University. He was division chair of liberal arts and dean of academic affairs for arts and science at Roxbury Community College. The co-founder of the Black Educators Roundtable in Boston, he served as a consultant to the National Welfare Rights Organization in Washington, D.C. The author of numerous reports, research studies, and articles, he has participated widely in African-American and Third World conferences and workshops across the country.
Studies at Drake University, Reseorch Fellow, MIT Deportment af Urban Studies ond Planning; M.Ed., Combridge College, Institute far Graduote Studies; doctoral studies ot University af Massachusetts.

Ann Hobson-Pilot*
Harp

Ann Hobson-Pilot is the principal harpist of the BSO and the Boston Pops. Prior to joining the BSO in 1969, she was the second harpist with the Pittsburgh Symphony and the principal harpist of the National Symphony. She has been a soloist with the National and Wichita symphonies, the Boston Pops, and at Tanglewood. She played in the Marlboro Festival and is a founding member of the New England Harp Trio.
B.M., Clevelond Institute af Music; Han. D.Mus., Bridgewoter Stote College. Studies at Philodelphia Musicol Acodemy. Harp with Marilyn Costello, Alice Chalifaux. Recordings on Deutsche Grammophon. Former faculty af Philadelphio Musical Academy, Temple University Music Festival of Ambler. Alsa faculty af Tonglewaad.

Helen Hodam
Voice

Helen Hodam's students have sung with many opera companies in the U.S. and Europe, including the Metropolitan Opera, the New York City Opera, the Chicago Lyric Opera, the Houston Grand Opera, the San Francisco Opera, the Opéra Bastille (Paris), and the opera companies of Cologne, Hamburg, Stuttgart, Wiesbaden, Bielefeld, Bremen, and Zürich. They have sung at opera houses in Vienna, London, Genoa, Nice, Amsterdam, and Brussels. Her students have won such awards as those from the Marian Anderson Foundation, Richard Tucker Foundation, Zachary Society, Liederkranz Foundation, as well as the McAllister Awards, and the Washington International Competition for Singers. Hodam was elected to the American Academy of Teachers of Singing in 1988. *Leave of absence Spring 1994.*
B.M., Illinais Wesleyon; M.M., Hortt College af Music. Studies at Manhattan Schaol of Music, Rayal Academy af Music, Goethe Institute (Munich), The Juilliord School, Allionce Française (New York and Paris), University af Vienna, the Mazarteum, Solzburg. Former faculty of Oberlin College (1963-84), Muskingum College. Alsa faculty of Internatianol Institute of Vacal Arts, Miami, and American Institute af Musical Studies, Groz, Austria.

Randall Hodgkinson
Piano, Chamber Music

Randall Hodgkinson was the grand prize winner of the 1981 International American Music Competition. He is a member of the contemporary music ensemble Boston Musica Viva.
B.M. with honars, M.M. with distinction, Artist Diplamo, NEC. Piona with Veronico Jachum, Russell Sherman, Leanard Shure, Claude Fronk, Eleanar Sakolaf. Studies at Curtis Institute, Aspen Music Festival. Recordings on New World Recardings.

Richard Hoenich
Director af Orchestral Activities, Orchestral Canducting, Canductor of the NEC Symphany and the Philharmonia

Richard Hoenich was principal bassoonist with the Montreal Symphony Orchestra for twelve seasons before devoting himself full time to conducting in 1991. He was assistant conductor of the Montreal Symphony Orchestra (1985-89), and in 1989 was appointed associate conductor under Charles Dutoit. He was awarded conducting fellowships at the Tanglewood Music Center and the Los Angeles Philharmonic Institute, where he worked with Michael Tilson Thomas, Kurt Masur, Leonard Bernstein, and Seiji Ozawa. He conducts regularly in Canada and has appeared in the U.S. as well as in Argentina and France. He received first prize from the Festivals de Musique du Québec and Montreal Symphony competitions.
Diplama, Curtis Institute af Music; Studies at McGill University, Indiana University. Farmer music directar, conductar af the McGill Symphany. Recardings an Decca/Landan.

James Hoffmann
Music Theary

Composer James Hoffmann is co-director of NEC's Enchanted Circle contemporary music concert series. He also served as the chair of Undergraduate Theory from 1968 to 1980. Hoffmann won the John Day Jackson and Woods-Chandler prizes for composition from Yale University. He published an article about his ongoing experiments using computers to teach harmony in collaborative learning settings in the *Harvard Educational Review.*
B.M. with highest hanars, NEC; B.M., M.M., Yale University; D.M.A., University af Illinais. Campasitian and theary with Francis Judd Cooke, Carl McKinley, Quincy Porter, Paul Hindemith, Burrill Phillips, Hubert Kessler. Studies at Hachschule für Musik in Berlin with Baris Bracher, Josef Rufer. Recardings an Crest Records. Published by Trambone Assaciatian af Western Mass. Farmer faculty af Castle Hill, Oberlin College, San Jase State University.

Thomas Hojnacki
Impravisatian and Jazz Studies, Jazz Theary

Thomas Hojnacki is a composer, pianist, conductor, and teacher. His *New Orleans March* was recorded by the Slovak Radio Symphony Orchestra, conducted by Robert Black, and his chamber works have been premiered by the Berlin Saxophone Quartet and Maryland Bach Aria Ensemble at Weill Recital Hall. Active as a freelance pianist in New England, he has appeared with George Garzone and Gregory Hines and has been conductor, pianist, or musical director for productions of Wellesley College, the College of the Holy Cross, Boston Academy of Music, and other regional companies.
B.M. with hanars, M.M. with hanars, NEC. Orchestral canducting with Willis Traphagan, piana with Allen Barker, campasitian with William Thamas McKinley. Also faculty af Deon College.

Fred Holmgren
Historical Perfarmance, Trumpet

Fred Holmgren is a specialist in baroque music. He has performed with many early music groups, including the Boston Early Music Festival Orchestra, the Handel & Haydn Society, the Smithsonian Chamber Players, the Bach Ensemble, the Classical Band, Mostly Mozart On Original Instruments, Musica Rara in Baltimore, Ars Musica, Tafelmusik, Philharmonia Baroque Orchestra, American Bach Soloists, Basically Bach, City Musick, and the English Concert in London.
B.M., Oerlin College Canservatary af Music. Recardings an Nanesuch, Musical Heritage Saciety, Smithsanian, Pra Arte, Harmania Mundi USA, L'Oiseau Lyre, Deutsche Grammaphan.

Maureen Horgan
Music Education

Maureen Horgan is an active free-lance trombonist, and a member of the Nashua Symphony and the orchestra of the Opera Company of Boston. She has been a soloist with the BSO, Thayer Conservatory Orchestra, and the Harvard Summer Band at the Hatch Shell.
B.M. with hanars, B.M.E., NEC; M.M., Yale University. Studies with Jahn Swallaw, Ranald Barran, Jahn Caffey. Recardings an CRI, Gunmar, Lady Slipper. Also faculty af Cancard Public Schaals and the NEC Extensian Divisian.

Will Hudgins*
Percussian

Will Hudgins joined the Boston Symphony Orchestra percussion section in 1990. He was formerly in the Florida Symphony for 8 seasons. Hudgins has appeared as a soloist with the Boston Pops.
B.M., Peabady Canservatary; M.M. Temple University. Recardings an GM. Farmer faculty af Stetsan University.

Lee Hyla
Compasitian

Lee Hyla is active as a performer of new music, improvisation, and rock and roll. He has had residencies in composition at the MacDowell Colony, Yaddo, and the Djerassi Foundation and has received commissions from the Koussevitzky, Naumburg, and Fromm foundations, and Chamber Music America, among others. The recipient of two National Endowment for the Arts fellowships, a Guggenheim Fellowship, and the Goddard Lieberson Fellowship from the American Academy and Institute of Arts and Letters, Hyla was a Rome Prize fellow in 1990-91 and won the Elise L. Stoeger Award from the Chamber Music Society of Lincoln Center. His music has been performed throughout the U.S. and Europe.
B.M. with hanars, NEC; M.A., SUNY Stony Braak. Studies with Malcalm Peytan and David Lewin. Recardings an CRI and Opus One.

Laura Jeppesen
Historical Perfarmance, Viola da Gamba

Laura Jeppesen has performed throughout the world with a number of leading early music ensembles, including the Cologne-based medieval group Sequentia, Frans Brüggen's Orchestra of the 18th Century, and the Boston Museum Trio. Her Boston affiliations include Banchetto Musicale, the Handel & Haydn Society, the Boston Early Music Festival Orchestra, and the Boston Viol Consort.

Veronica Jachum
Piana

I value students' independence, not their imitation of what I am doing.

B.A., Wheatan College; M.M., Yale University. Studies with Nancy Cirilla, Braadus Erle. Fulbright Schalar at Hamburg Hochschule für Musik. Studies at Canservataire Rayale de Bruxelles with Wieland Kuijken. Fellaw, Bunting Institute af Radcliffe College (1981). Recardings an Harmania Mundi, SEON, Titanic, RCA, Philips.

Veronica Jochum
Piano

Veronica Jochum has performed throughout the world, appearing as soloist with the BSO; the Minnesota Orchestra; the Chamber Orchestra of the 92nd Street Y; the Munich and Berlin philharmonics; the London, Vienna, and Jerusalem symphonies; Maggio Musicale, Concertgebouw of Amsterdam, L'Orchestre de la Suisse Romande, and others. She has performed at such festivals as Marlboro, Tanglewood, Montreux, and Wallonie in Belgium. She is on the board of directors of the Busoni Foundation.
M.M. (equivalent) with highest hanars, Cancert Artist Diplama, Hachschule für Musik, Munich. Piana with Edwin Fischer, Josef Benvenuti (Canservataire de Paris), Rudalf Serkin. Recardings an Philips, Pra Arte, Deutsche Grammaphan, Galden Crest, Laurel. Farmer artist-in-residence and baard af advisars, Eastern Music Festival; farmer faculty af Tanglewaad Music Center, Settlement Schaal af Philadelphia, Radcliffe Institute, Eastern Music Festival.

Sandra R. Joshel
Liberal Arts, History

B.A., Skidmare College; M.A., Ph.D., Rutgers University. Farmer faculty af Bastan College, Douglass College, Rutgers College.

Daniel Katzen*
Horn

Daniel Katzen is the second horn of the BSO. He is a recitalist, chamber musician, and soloist with orchestras in Boston and New York. He was previously fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago and the Phoenix Symphony.
B.M. with distinction, Indiono University School of Music; studies with Philip Forkos, Michoel Höltzel, Milon Yoncich. Postgroduote work ot Northwestern with Dole Clevenger.

Kathleen Kaun
Voice

Kathleen Kaun is one of today's leading teachers of the art of classical singing. Her schooling in classical technique is informed by extensive professional experience in the real world of performance. After winning the Singer of the Year Award from the National Association of Teachers of Singing (NATS) and being a finalist in the Metropolitan Opera Auditions, she went on to an operatic career in Austria and Germany spanning 15 years and 30 major roles. She has worked with such conductors as Edo de Waart, Leopold Hager, Ferdinand Leitner, and Wolfgang Sawalish. Kaun's students are singing in major apprentice programs in Santa Fe, Houston, San Francisco, Des Moines, Central City, and the Glimmerglass Festival. She is a frequent judge for national contests, including the NATSAA competitions and the Metropolitan Opera's district and regional auditions, and was the resident vocal coach at the Santa Fe Opera during the 1991 and 1992 seasons.
B.M., Indiono University; M.M., University of Texos. Former choir of Northwestern University's voice deportment.

Charles Kavalovski*
Horn

Charles Kavalovski has been principal horn of the BSO since 1972. He is a member of the Boston Symphony Chamber Players and has been soloist with the BSO and other major orchestras in North America. He has made many solo, orchestral, and chamber music recordings, and performs frequently for the International Horn Society. He has been on the international horn competition juries of Munich and Prague and presented master classes and clinics here and abroad. A doctor of nuclear physics, Kavalovski spent 10 years as a teacher and researcher in that field before joining the Denver Symphony as principal horn in 1971.
B.S., M.S., M.B.A., ond Ph.D., University of Minnesoto. Former foculty of Boston University, the Bonff Center for Fine Arts, the Tonglewood Music Center.

Maureen Kennedy
Music Education

B.A., College of Notre Dome of Morylond; Teocher's Certificote in Orff Schulwerk, Royol Conservotory of Music, Toronto; M.Ed., Combridge College; Diplomo, Orff Institute, Solzburg. Author of Circle Round the Zero.

Shiela Kibbe
Vocal Coaching

Shiela Kibbe has been the pianist for the Pennsylvania Opera Theatre, Philadelphia Orchestra Woodwind Quintet Seminars, and the International Suzuki Institute. She was the principal keyboardist for the Chattanooga Symphony and vocal coach for the Chattanooga Opera Association. Kibbe is rehearsal pianist of the Tanglewood Festival Chorus, accompanist of the John Oliver Chorale, director of music at the Church of the Good Shepherd in Reading, Mass., and vocal coach at Boston University's Opera Institute. She attended the Blossom Festival and was a vocal accompanying fellow at Tanglewood.
B.M., Ithoco College School of Music. M.M., piono pedogogy with Moryon Filor ond M.M., piono occomponying ond chomber music with Lombert Orkis ot Temple University.

James A. Klein
Associate Dean of Students; Liberal Arts, History

B.A., M.A., Oxford University; Ph.D., Horvord University.

Robert Koff
Violin

Robert Koff is a distinguished concert violinist and educator. He was a founding member of the Juilliard String Quartet and a member of the Brandeis String Quartet. He has appeared as a member, soloist, or conductor with the Syracuse Symphony and the Brandeis and NEC orchestras. Koff is a fellow of the Woodrow Wilson Foundation and Tel Aviv University's Sackler Institute of Advanced Studies. He has been director of chamber music at Tel Aviv and Harvard universities and was chamber music coordinator at the Stratford Summer Festival. Koff performed a series of 40 TV lecture-demonstrations and concerts on WGBH-TV, Boston, and a survey of Haydn's string quartets on WGBH-FM, Boston.
Former foculty of Juilliord, Aspen, ond Tonglewood schools of music, ond Brondeis University, where he wos director of performing octivities in music for over 25 yeors ond music deportment choir for severol yeors.

Louis Krasner
Chamber Music

Louis Krasner is renowned for having presented the first performances of the violin concerti of Berg (written for Krasner), Schoenberg, Sessions, Casella, Achron, and others. He has appeared as a soloist with such orchestras as the Vienna Philharmonic under Klemperer, the BSO under Koussevitzky, the New York Philharmonic under Mitropoulos, the BBC Orchestra under Wood and Webern, as well as the Cleveland Orchestra, the Berlin Philharmonic, and many others. He was the concertmaster of the Minneapolis Symphony under Mitropoulos (1944-1949) and the Syracuse Symphony (1960-1968). He is also former conductor of the Syracuse University Orchestra and founder of the Krasner Chamber Music Ensemble. Krasner organized and was president of the New York State Chapter of the American String Teachers Association and was vice president of the International Alban Berg Society. He has received the Samuel Simons Sanford Medal from Yale University, the Distinguished Service Award from the A.S.T.A., and the Governor's Award for the Arts, Rhode Island. He was awarded the 1991 Gramophone Award for Best Historical Recording, Non-Vocal, for his CD of Berg's Violin Concerto with Anton Webern and the BBC Symphony. Krasner has had articles published in *Journal of Arnold Schoenberg Institute, Austria Musikzeitschrift,* and others, and he gives lecture-recitals throughout the U.S. and Europe and on NPR.
Teocher ond Soloist Diplomo, NEC; hon. D.Mus., NEC ond Syrocuse University. Studies with Eugene Gruenberg, Corl Flesch, Lucien Copet, Sevcik. Recordings on Columbio, Morgun, Continuum Testoment. Honorory Professor, Acodemio Filormonico, Bologno. Professor Emeritus of Syrocuse University. Foculty of Tonglewood Music Center.

Christopher Krueger
Historical Performance, Baroque Flute

Christopher Krueger, well known as a performer on both modern and historical instruments, has been a soloist and ensemble member with virtually every major early music organization in the U.S. He is the principal flutist with the Boston Early Music Festival Orchestra, Mostly Mozart On Original Instruments, the Handel & Haydn Society, the Smithsonian Chamber Orchestra, the Classical Band, the New Hampshire Symphony, and Banchetto Musicale. He is also a member of the Bach Ensemble and the Smithsonian Chamber Players and a founding member of the Naumburg Award-winning Emmanuel Wind Quintet. Krueger has performed with the Drottningholm Theater Orchestra, Aston Magna, the BSO, Tafelmusik, Cantata Singers, and the Orpheus Chamber Orchestra.
B.M., NEC. Recordings on DG, RCA, Nonesuch, Pro Arte, CRI, ond L'Oiseou-Lyre. Also foculty of Wellesley College, Boston University, Longy School of Music, ond the Oberlin Boroque Performonce Institute.

Robert Labaree
Chair, Music History and Musicology; Contemporary Improvisation

Robert Labaree is an ethnomusicologist specializing in Turkish music and medieval European music. He is a member of The EurAsian Ensemble, which performs Turkish classical music across the U.S. He also coordinates NEC's Summer Intercultural Institute.
M.A., Ph.D., Wesleyon University.

Jerry Leake
Improvisation and Jazz Studies, Tabla

Acclaimed percussionist and tabla player Jerry Leake is co-leader of the world music ensemble Natraj and is a member of Antigravity, the Raga Ensemble, and the New England Percussion Trio. He has recorded with Natraj, the Ken Schaphorst Big Band, and the JCA Orchestra. Leake has authored five texts on Indian, African, and Latin American percussion, and is owner of Rhombus Publishing. He is former president of the Massachusetts Chapter of the Percussive Arts Society. Leake has been a member of the Portland Symphony Kinder Koncert percussion ensemble since 1984.
B.A., Berklee College of Music. North Indion toblo with Todd Nordin, Kooshol Anond; jozz vibrophone with Gory Burton; African percussion with Poblo Londrum.

Eugene Lehner**
Chamber Music

A violinist with the BSO from 1939 until 1982, Eugene Lehner was a member of the Kolisch Quartet for 13 years and the Stradivarius Quartet for 10 years. He is a fellow of the American Academy of Arts and Sciences.
Groduote of the Royol Conservotory of Music, Budopest. Hon. D.Mus., NEC. Violin with Jenö Huboy; composition with Zoltón Kodóly. Also current foculty of Tonglewood Music Center ond Boston University.

David Leisner
Guitar, Chamber Music

David Leisner has appeared in solo and chamber music recitals and as a soloist with orchestras in the U.S., Canada, and Europe. He was awarded the Silver Medal at the 1981 International Guitar Competition in Geneva, and second prize in the 1975 Toronto International Guitar Competition. Leisner has given master classes at many major guitar festivals and institutions and teaches regularly at the Bowdoin Summer Music Festival in Maine. He is a frequent juror for Pro Musicis, Concert Artists Guild, and Affiliate Artists and his students have won first prizes in the G.F.A. and A.S.T.A. competitions. As a composer, he has a steady stream of commissions and performances of his works. All-Leisner concerts have taken place in New York, Boston, Tucson, and Bremen, Germany. He has received numerous grants for composition from the American Music Center, New England Foundation for the Arts, Meet the Composer, and the Alice M. Ditson Fund.
B.A., Wesleyon University. Guitor with John Duorte, Angelo Gilordino, Dovid Storobin; interpretotion with Koren Tuttle, John Kirkpotrick; composition with Richord Winslow, Virgil Thomson, Chorles Turner, ond Dovid Del Tredici. Former Affiliote Artist. Compositions published by G. Schirmer/AMP, Theodore Presser Co., Columbio Music. Recordings on Titonic, CRI, Centour, Newport Clossic. Former foculty of Amherst College, Boston University. Also foculty of Monhotton School of Music.

Laurence Lesser
President, Violoncello

Laurence Lesser was a top prize winner in the 1966 Tchaikovsky Competition in Moscow and a guest performer in the historic Heifetz-Piatigorsky concerts and recordings. In 1976 he gave the premiere of Menotti's *Fantasia* (written for him under a Ford Foundation grant) with the New Japan Philharmonic under Seiji Ozawa; in 1991, he performed the New England premiere with the NEC Symphony conducted by Mstislav Rostropovich. He has been a soloist with the BSO, the London Philharmonic, the Los Angeles Philharmonic, and other major orchestras. He has appeared at the Casals, Spoleto, Marlboro, Charleston, and Santa Fe festivals as well as London's South Bank Summer Music Festival. He is a frequent participant at the Banff Centre for the Arts and is associated with Tokyo's Toho Gakuen School of Music.
B.A., cum loude, Phi Beto Koppo, Harvord College. Studies with Gregor Piotigorsky at the University of Southern Colifornio. Fulbright Scholar with Gospor Cassodó. Recordings on Columbio, RCA, Meladiyo, Desto. Former faculty of Peobody Institute, USC.

John Lockwood
Improvisation and Jazz Studies, Double Bass

Acoustic and electric bassist John Lockwood has toured the U.S. and Europe with Joe Henderson, Freddie Hubbard, Gary Burton, the Mel Lewis Big Band, and The Fringe. He has also performed with the Buffalo Philharmonic, the Boston Pops, MIT Symphony, Pat Metheny, Dizzy Gillespie, Woody Shaw, Toots Thielemans, Stan Getz, and Art Farmer.
B.M., composition, Berklee College of Music. Studies with Bill Curtis, Henry Portnoi, ond Arthur Webb.

Everett Longstreth
Improvisation and Jazz Studies, Arranging

Everett Longstreth has toured extensively as a trumpeter, playing in the Woody Herman Orchestra, the Sam Donahue-Tommy Dorsey Orchestra, and Herb Pomeroy's band. He has written arrangements for the orchestras of Herman, Billy May, and Pomeroy and has published over 260 arrangements and two textbooks on jazz/stage band arranging.
B.M., Berklee College of Music. Trumpet with Fred Bermon, John Coffey. Former foculty of Berklee. Also foculty of The Boston Conservotory ond University of Lowell. Director of the MIT Concert Jozz Bond.

Malcolm Lowe*
Violin

Malcolm Lowe is concertmaster of the BSO and performs with the Boston Symphony Chamber Players. He was formerly concertmaster of the Orchestre Symphonique de Quebec, the Worcester Symphony, the Regina Symphony, and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony, the National Arts Center Orchestra in Ottawa, and the Toronto Symphony. He was a top prize winner in the 1979 Montreal International Violin Competition.
Studies at Regino Conservatory of Music; Meadowmount Schaal of Music, Curtis Institute. Violin with Howard Leyton-Brown, Ivon Galamian, Solly Thomas, Jaime Lareda; chamber music with Josef Gingold, Jascho Brodsky, Felix Golomir, Mischo Schneider.

Richard Mackey*
Horn

A member of the BSO, Richard Mackey has been a member of the Cleveland Orchestra, the Detroit Symphony, and the Japan Philharmonic of Tokyo, and played in the Los Angeles studios for eight years. He has taken part in the Marlboro Chamber Music Festival for ten summers.
Studies ot NEC. Horn with Willem Volkenier; solfège with Goston Dufresne.

Joseph Gabriel Esther Maneri
Music Theory, Composition, Improvisation and Jazz Studies

A composer and performer of microtonal music, Joseph Maneri is co-author of *Preliminary Studies in the Virtual Pitch Continuum*. Co-inventor of a microtonal keyboard that has 588 notes with 72 notes per octave, he is founder and president of the Boston Microtonal Society. He presents lectures and workshops and has formed groups that perform written and improvised music through the virtual pitch continuum. His piano concerto *Metanoia* was performed by Rebecca la Brecque and the American Composers Orchestra at Alice Tully Hall in Lincoln Center. A solo artist on various instruments, his repertoire includes jazz and ethnic music as well as his own microtonal compositions. Maneri is co-director of the NEC Enchanted Circle, a 20th-century music series.
Theory, composition, and piono with Josef Schmid. Published by Margun. Recordings with the Maneri Quortet an Northeastern.

Richard Mackey
Horn

NEC's proximity to Symphony Hall—a block away—is one of its greatest assets. The possibility of interaction with 102 of the world's finest musicians as teachers, coaches, and most of all, as musical examples in concerts four times a week, is a superlative opportunity for aspiring instrumentalists.

Bevan Manson
Improvisation and Jazz Studies, Piano, Composition, Arranging

Bevan Manson has performed with Bob Moses, Howard McGhee, John Blake, Gunther Schuller, Orange Then Blue, and his own trio. He has done film scoring work in Los Angeles and Boston as composer and orchestrator; credits include NBC-TV, WGBH, Metropolitan Museum of Art, IBM, several independent feature films, and commercial video. He has appeared at the Montreux, Boston Globe, and Florida International Jazz Festivals.
B.M., M.M., Eostmon School of Music. Compositions on IRIS Records, Virgin Clossics, Flying Fish, Morette. Former faculty, Berklee.

Thomas Martin*
Clarinet

Thomas Martin is assistant principal and E-flat clarinetist with the BSO and principal clarinetist with the Boston Pops. He is former principal clarinetist with the Alabama Symphony Orchestra. An active chamber musician, Martin has appeared at Symphony Hall, Tanglewood Music Festival, and Samford University and has performed live on WGBH-FM's "Morning pro musica." He has given master classes at the Tanglewood Institute, the University of Lowell, and Oklahoma University.
B.M.A., Eastman School of Music. Studies with Stonley Hasty, Peter Hodcack, Williom Osseck.

Takaaki Masuko
Improvisation and Jazz Studies, Contemporary Improvisation

Percussionist and drummer Takaaki Masuko has a background in the Rai music of Algeria, Charanga of Puerto Rico, and the music of Eastern Europe. He has performed throughout the U.S., Europe, Australia, and Japan, and was a part-time member of the Osaka Philharmonic Orchestra.
B.A., Osoka University af Arts. Studies ot NEC with Rager Ryan and Ran Blake. Timpani and percussion with Koji Hochida; Joponese Tsuzumi with Takayashi Hashioko; West-African drumming ond dancing with David Lacke. Recardings on MCA, Zoning Records, Northeostern Records, Globol Villoge, Reol Records, Flying Fish. Also faculty of the Longy School of Music.

Jacob Maxin
Piono

Jacob Maxin made his Town Hall debut in New York in 1961 and performed with the Young Artist's Series of 1963. He has since performed frequently in New York and made many concert tours. Maxin appeared as soloist with the Philadelphia Orchestra under Eugene Ormandy and is a former member of the Aeolian Chamber Players.
B.S., M.S., The Juilliord School. Piono with Irmo Wolpe, Edward Steuermonn, Ilono Kobos; compasitian with Stefon Wolpe, Robert Word, Vincent Persichetti, Roger Sessians. Farmer foculty of The Juilliord Schaol. Summer faculty af Brandeis University, University af Colarada, Pamana College, Bowdoin College.

Cecil McBee
Improvisotion and Jazz Studies, Double Bass

Cecil McBee got his start with the Paul Winter Sextet and earned international acclaim in the mid '60s touring with Charles Lloyd and Pharoah Sanders. He went on to perform around the world with such artists as Elvin Jones, McCoy Tyner, Miles Davis, Bobby Hutcherson, Keith Jarrett, Wayne Shorter, Freddie Hubbard, Sonny Rollins, and Joe Henderson. The recipient of two NEA composition grants, McBee has written works that are performed worldwide and have been recorded by Elvin Jones, McCoy Tyner, Pharoah Sanders, Charles Tolliver, and many others. He won a Grammy in 1989 for his performance on *Blues for John Coltrane* and was inducted into the Oklahoma Jazz Hall of Fame in 1991. McBee is now working on a book about technique for string bass improvisation.
B.S., clorinet/music educatian, Central Stote University, Ohia. Recardings and compasitions an Blue Nate, Atlantic, Impulse, United Artists, Stroto East, Flying Dutchman, Enja, Galaxy, Gramavision, RPR, Choice, RCA, Columbio. Alsa faculty af The New School in New York City.

William Thomas McKinley
Composition, Improvisotion and Jazz Studies, Piano, Jazz Ensemble

William Thomas McKinley's compositions have been performed worldwide by Richard Stoltzman, Stephanie Jutt, Peter Serkin, Fred Sherry, and Gunther Schuller and by such ensembles as Tashi, the Chicago and Pittsburgh symphonies, the New York Philharmonic, Collage New Music, Boston Musica Viva, the American Composers Orchestra, the 92nd Street Y Orchestra, and at Tanglewood. His many awards include a Guggenheim Fellowship, an Academy-Institute Award in Music from the American Academy of Arts and Letters, and NEA awards in both classical composition and jazz. McKinley has been commissioned by the Koussevitzky Foundation, Lincoln Center Chamber Music Society, Fromm Foundation, Concert Artists Guild, the NEA, Naumburg Foundation, the BSO, and Stan Getz. He has appeared as a jazz pianist with Dave Liebman, John Scofield, Miroslav Vitous, and Billy Hart. In 1988 the American Symphony Orchestra played an all-McKinley concert at Carnegie Hall. McKinley has recently worked with the Los Angeles Philharmonic, the Bolshoi Theatre Orchestra in Moscow, Queensland Youth Orchestra, and the Warsaw Philharmonic. McKinley's biography will be published by Greenwood Press in 1994.
B.F.A., Carnegie-Mellon University; M.M., M.M.A., D.M.A., Yale University. Studies at Tonglewaad Music Center. Studies with Nikolai Lopotnikoff, Frederick Dorion, Mel Powell, Yehudi Wyner, Gunther Schuller. Recordings an GM, CRI, Delas, 1750 Arch, OWL, Golden Crest, ECM, Vienna Madern Mosters, Newpart Clossics, Rheinische Philhormanic label (Germany), Koch Internotianol, RCA/BMG Red Seol, MMC, Northeastern. Farmer faculty of Yale, University af Chicogo, SUNY ot Albony.

John McNeil
Improvisation and Jazz Studies, Trumpet, Jazz Ensemble

The author of *Jazz Trumpet Techniques*, John McNeil is the leader of his own ensemble, which has toured Europe and the U.S. and recorded seven albums. He has also performed with Horace Silver and the Thad Jones/Mel Lewis Orchestra. A world-renowned clinician, he has led workshops throughout the U.S., Europe, Australia, and New Zealand.

Bruce McPherson
Chair, Liberal Arts

Bruce McPherson is the author of *Between Two Worlds: Victorian Ambivalence About Progress* and co-author of *An Education of Value: The Purposes and Practices of Schools* and *Nothing But the Best: Making Daycare Work for Your Child*. He has published many articles on a wide range of subjects including intellectual history, psychoanalysis and film, educational philosophy, and social policy. He has been a consultant in such diverse places as Cairo University, Egypt, and the Australian Institute of Sport. He was an instructor in Outward Bound schools in several countries and was a member of a Himalayan mountaineering expedition. He has been a Mellon Fellow at the Aspen Institute for Humanistic Studies and was awarded major grants from the NEH and the Lilly Foundation. McPherson and colleague James Klein recently wrote a history of NEC. Currently he is working on a book on Australian history.
B.A., M.A., Austrolian Notionol University; Diploma af Educotion, Sydney University; Ed.D., Horvord University. Currently visiting professar ot Harvard Graduate School of Educotian.

Jonathan Menkis*
Horn

Jonathan Menkis has been assistant principal horn with the Boston Symphony Orchestra since 1984. He has also performed with the New Orleans Philharmonic, as associate principal horn with the Sacramento Symphony, and as principal horn with the Colorado Philharmonic. He has toured with the American Wind Symphony and participated in the Colorado Music Festival.
B.M., Ithaca College. Alsa faculty of The Boston Canservotary.

New England Conservatory is small, nurturing, demanding, frustrating, caring, and totally dedicated to the proposition that excellence is worth the struggle.

Laurie Monahan
Historical Performance, Voice

Singer Laurie Monahan is a founding member of Ensemble Project Ars Nova (PAN), a quintet whose ground-breaking work in late medieval repertories has earned them a devoted audience on both sides of the Atlantic. Monahan also specializes in the performance of Italian and German baroque music in the U.S. and in Europe.
B.M., University of Oregon; M.M., NEC. Studies ot Scholo Contorum in Bosel, Switzerlond, with Andreo von Romm, Thomos Binkley. Former foculty of Scholo Contorum. Recordings on Germon Hormonio Mundi, Eroto, New Albion. Also foculty of Longy School of Music.

John Moriarty
Chair, Opera; Director of Opera Theater and Studio

John Moriarty is the artistic director of Central City Opera and has conducted and stage directed productions at opera companies throughout the U.S. He was artistic administrator at the Santa Fe Opera and the Washington Opera Society and administered apprentice artist programs at Santa Fe, Lake George, Wolf Trap, and Central City. He has been conductor and/or stage director with these companies and with the Opera Theatre of St. Louis and the Oklahoma City Opera. Moriarty has conducted master classes and workshops across the U.S. and at the NATS national convention. He has been piano soloist with the Boston Pops and the Radio Eireann Orchestra of Dublin. Moriarty has had numerous articles published and is the author of *Diction*.
B.M., highest honors, NEC. Studies at Brondeis University, Mills College. Piano with Egon Petri, Corlo Zecchi; French vocol literoture with Pierre Bernoc. Recordings an Combridge Records.

Timothy Morrison*
Trumpet

Timothy Morrison is associate principal trumpet of the Boston Symphony Orchestra and principal trumpet of the Boston Pops. He was formerly fourth trumpet of the BSO before he left in 1984 to tour and record with the Empire Brass. Morrison has appeared as soloist with many orchestras, including the Boston Pops, Boston Classical Orchestra, Pacific Symphony, Orquesta Sinfonica del Estado de Mexico, and the New Hampshire Symphony. He was also the soloist on the John Williams sound tracks for the award-winning films, *Born on the Fourth of July* and *JFK*.
B.M., NEC. Trumpet with Fred Soutter, Roger Voisin, Armondo Ghitollo. Former foculty of The Boston Conservotory, Boston University.

Bob "Rahboat" Moses
Improvisation and Jazz Studies, Percussion, Jazz Ensemble

Bob "Rahboat" Moses is well known in the jazz world as a performer and composer. He has worked and recorded with Charles Mingus, Rahsaan Roland Kirk, Gary Burton, Mose Allison, Keith Jarrett, Dave Liebman, Dave Sanborn, Jack DeJohnette, Michael Gibbs, Steve Swallow, Pat Metheny, Mike Stern, Lyle Mays, Jaco Pastorius, Bobby McFerrin, John Scofield, Bill Frisell, Eddie Gomez, Dave Holland, Nana Vasconcelas, Ghanaian master drummer Oboe Addy, and many others. He created his own label, Mozown Records, in 1975 to release *Bittersweet in the Ozone*. Moses leads the band Mozamba, which combines funk, New Orleans soul, Afro-Cuban, Brazilian, reggae, and African rhythms with his own distinctive melodies. He also leads a percussion ensemble called the Drumming Birds.
Recordings an Gramovision.

Hankus Netsky
Chair, Improvisation and Jazz Studies; Contemporary Improvisation

Multi-instrumentalist Hankus Netsky has dedicated his professional career to jazz education and Eastern European Jewish music. He has performed improvisational music with Ran Blake throughout the U.S. and Europe. He is also founder and director of the Klezmer Conservatory Band, an internationally acclaimed Yiddish music group.
B.M. with hanors, M.M. with honors, NEC. Studies at Carnegie-Mellan University. Jazz with Joki Byard ond Gearge Russell; Cantemporary Improvisotion with Ran Bloke.

Scott Nickrenz
Chair, Chamber Music; Advisor to the President

Violist Scott Nickrenz is director of chamber music for the Spoleto Festivals. He is also chamber music advisor to the New World Symphony. Nickrenz has performed throughout the U.S., Europe, and Asia as a founding member of the Lenox and Vermeer string quartets, a member of the Claremont String Quartet and the New Chamber Quintet, and a guest artist with most major string quartets. He has appeared frequently with the Lincoln Center Chamber Music Society and the Orpheus Trio. With the Modern Jazz Quartet and Vanguard Records, he formed the Contemporary String Quartet and worked with Sonny Rollins, Sonny Stitt, J.J. Johnson, and Gunther Schuller. Nickrenz is also music director of Boston's Gardner Museum.
Studies at Rayal Conservotory of Music in Toronto, Curtis Institute, Princetan Seminor for Advonced Musicol Studies. Vialin with Alexander Schneider, violo with Mox Aronoff. Farmer director of chamber music at the Brooklyn Acodemy of Music, former chair of strings at Hortt School of Music.

James Orleans*
Double Bass

James Orleans has been a member of the BSO since 1983. He was previously a member of the Milwaukee Symphony Orchestra. His chamber music activities have included Boston Music Viva, Collage New Music, and the Boston Chamber Music Society.
Compasition, Indiano University; B.M., mogno cum laude, The Boston Canservotary. Fellow, Tanglewaod Music Center. Recordings on CRI, Northeastern.

Donald Palma
Double Bass, Chamber Music

Donald Palma is solo bassist with the Orpheus Chamber Orchestra in New York, bassist and conductor of the new music ensemble Speculum Musicae, and principal bassist of the American Composer's Orchestra. A former member of the Los Angeles Philharmonic, he has also been principal bass of the National Arts Centre Orchestra. He has played with the Lincoln Center Chamber Music Society, the Da Camera Society, and the Juilliard Quartet. Palma has performed with Jean-Pierre Rampal, Jan DeGaetani, and Dietrich Fischer-Dieskau. He has taught master classes in the U.S., South America, Japan, and Australia.
B.M., The Juilliord Schaal. Dauble bass studies with Frederick Zimmermann, Robert Brennand, Orin O'Brien, Homer Mensch. Recordings an New World Records, Nonesuch, CRI, Deutsche Grammaphan, Bridge Records, Columbio, Music Mosters. Former faculty af Princetan, Columbio. Also foculty of Monhotton Schaal of Music and Yole University.

Michele Parker
Music Education

Violinist/violist Michele Parker performs in a variety of folk and classical settings in Boston. She has played in many chamber music recitals, appears regularly at the Peter Britt Classical Music Festival, and freelances with the Pro Arte Chamber Orchestra and New Hampshire and Nashua symphonies. She also plays Norwegian and Chinese folk music and performs with the Boston Scandinavian Ensemble, with which she has made three folk recordings. Coordinator of chamber music and strings at the All-Newton Music School, she also teaches violin and viola privately.
B.M., Philodelphio Musicol Acodemy; M.A., Catholic University. Studies ot University of Pennsylvanio, Mazarteum in Solzburg, Austrio. Studies with Dovid Nodien, Koren Tuttle. George Neikrug, and Bernord Kodinoff.

Mark Pearson
Voice

Mark Pearson, bass, has appeared as a soloist with the BSO, the Civic Symphony Orchestra, the Cecilia Society, Chorus Pro Musica, and New York Pro Musica. He was bass soloist in the premieres of Pinkham's *Jonah* and *Seven Last Words of Christ;* Bloch's *Macbeth;* Hindemith's *News of the Day;* Britten's *Cantata Misericordium;* Nielsen's *Third Symphony;* and narrated the premiere of Shchedrin's *The Sealed Angel*. Recent operatic appearances were as Sarastro and Osmin. Pearson chaired NEC's Voice Department from 1971 to 1992.
B.A., Oberlin College; M.A., Stanford University. Recordings on Music Guild, Combridge, Turnobout.

Malcolm C. Peyton
Choir, Composition

Malcolm Peyton received a Woodrow Wilson National Fellowship, a Fulbright Fellowship, a Margaret Le Crofts Fellowship, grants from the NEA and the Norlin Foundation, and a citation from the American Academy and Institute of Arts and Letters. His music has been performed in Europe and the U.S. and is published by Boelke Bomart/Mobart Music Publications and The Association for the Promotion of New Music.
B.A., M.F.A., Princeton University. Studies at the Tonglewoad Music Center, Nordwest Deutsche Akodemie für Musik. Composition with Rager Sessions, Edword Cane, Aoron Copland, Irving Fine, Wolfgong Fartner; piono with Edward Steuermonn. Recordings on CRI. Former visiting lecturer ot Princetan, Bastan University.

Daniel Pinkham
Historicol Performance, Music History ond Musicology

Daniel Pinkham is a composer, conductor, harpsichordist, and organist. A prolific and versatile composer, his catalog includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos for piano, piccolo, organ, violin, and trumpet; theater works and chamber operas; chamber music; electronic music; and 20 TV documentary film scores. He was awarded a Fulbright Fellowship and a Ford Foundation Fellowship. He is a Fellow of the American Academy of Arts and Sciences. Pinkham is music director of Boston's historic King's Chapel.
A.B., M.A., Harvard University; han. Litt.D., Nebrosko Wesleyan University; hon. Mus.D., NEC, Adrion College, and Westminster Chair College. Composition with Walter Piston, Aoron Capland, Arthur Honegger, Samuel Barber, Nodia Baulanger; argan with E. Pawer Biggs; horpsichord with Putnam Aldrich, Wonda Landawska. Farmer faculty of Simmans College, Boston University, ond farmer visiting lecturer at Harvard University.

William Porter
Organ, Music Theory, Music History and Musicology, Historical Performonce

William Porter has taught and performed extensively in the U.S. and Europe. He has been a guest artist at the Italian Academy of Music for the Organ, the North German Organ Academy, and the national convention of the American Guild of Organists. Porter taught at the first National Improvisation Academy held at the AGO national convention in 1986, and has played a leading role in the revival of improvisation among American organists. He was awarded the Selby Houston Award for excellence in organ performance and music theory from Oberlin College, the H. Frank Bozyan Award from Yale University, and the Erwin Bodky Award from the Cambridge Society for Early Music. He is cofounder of Affetti Musicali and director of music at the Church of St. John the Evangelist in Boston.
B.M., Oberlin College; M.M., D.M.A., Yole University. Organ with Fenner Douglass, Chorles Krigbaum; horpsichard with David Bae, Ralph Kirkpatrick; piono with John Elvin, John Perry. Recordings an Gosporo.

Abby Rabinovitz
Improvisotion ond Jozz Studies, Contemporory Improvisation, Contemporory Improvisotion Ensemble

Flutist Abby Rabinovitz composes and improvises music which combines jazz with influences from Eastern modal traditions. As a Fulbright scholar, she traveled to India to study North Indian flute with top Indian performing artists. Rabinovitz is a past member of the Klezmer Conservatory Band, which performs and records traditional Jewish music of Eastern Europe. She has also recorded the music of Jean Claude Martineau with a Haitian ensemble.
B.M., Contemporory Impravisatian, NEC; B.A., sacialagy, Sworthmore College. Narth Indian flute with Pt. Horiprasad Chaurasia and Pt. Malhar D. Kulkorni; vocal music with Pt. Bolwont Rai Bhatt, farmer reoder far Barnares Hindu University.

Kenneth Radnofsky
Saxophone, Chamber Music

Kenneth Radnofsky has been soloist with the Leipzig Gewandhaus and Dresden Staatskapelle orchestras, Boston Pops, National Orchestra Association in Carnegie Hall, Hollywood Bowl Orchestra, and Oregon and Pittsburgh symphonies. He has premiered the saxophone concertos of Schuller, Amram, Subotnick, and Martino and won critical acclaim as solo saxophone with the Santa Fe Opera in the American premiere of Berg's *Lulu*. He has been a frequent participant at the Marlboro Festival, and was the first U.S. soloist at the new music festival, Moscow Autumn.
B.M., cum laude, University af Haustan; M.M. with hanars, NEC. Saxaphane ond clorinet with Joseph Allard, Jeffrey Lerner. Recordings an Spectrum, Cantinuum, Golden Crest, Deutsche Grommophon, Nartheastern, Margun, Marlbara Recarding Saciety, Philips. Alsa faculty af Hartt Schaal af Music.

Richard Ranti*
Bassoon

Richard Ranti joined the Boston Symphony Orchestra as associate principal bassoonist in 1989. He is also the principal bassoonist of the Boston Pops Orchestra. At the age of 19 he won the second bassoon position in the Philadelphia Orchestra. A 1982 Fellow at the Tanglewood Music Center, Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.
Curtis Institute af Music. Studies with Sal Schaenbach.

Wayne Rapier*
Oboe

Wayne Rapier is a member of the BSO and former first oboist of the orchestras of Baltimore, Indianapolis, Kansas City, and Philadelphia's Robin Hood Dell. As the Philadelphia Orchestra's associate first oboe, he played the Philadelphia premiere of the Strauss Oboe Concerto. Rapier convinced Tabuteau to record his number system for phrasing on *The Art of Oboe Playing*. He toured Europe with the Philadelphia Woodwind Quintet and String Quartet.
B.M., Eostman Schaal af Music. Farmer faculty af Oberlin Canservatary, Indiona University.

Warren Reed
Liberal Arts

B.A. with hanars, University af Massachusetts; M.A. with distinctian, C. Phil., dissertotion an Victarion ond madern English paetry, Rutgers University. Farmer faculty, University af Massachusetts, Nartheastern University, Rutgers University.

David Reider
Contemporary Improvisation

Flutist David Reider has performed concerts and club engagements in Mexico, Italy, Spain, and the U.S., where he has appeared with such musicians as Ran Blake, Nat Adderly, Jimmy Smith, Ernie Watts, George Cables, Tito Puente, and Tony Scott. His compositions include works for dance, film, and theater. In 1985 he was a special guest on *Jazz Perugia* for RAI TV in Italy. With his current group, B.A.Q., he released a debut CD, *The Fax*, in 1993.
B.A., UCLA; M.M., NEC. Studies at Horvord. Studies with Paul Renzi, Sheridon Stokes, Jomes Newtan, Ron Blake. Recordings on Accurate Records.

Barbara Reutlinger
Faculty Emeritus, Liberal Arts, German

B.A., Bastan University; M.A., Horvard University. Attended Teocher's Collège, Hafheim/Tonaus, Germany; University af Fronkfurt. Phi Beta Kappo, Delta Phi Alpha (German Honorary Saciety). Trustee ond officer af the Corparatian of Language Research, Inc., ot Horvard University. Former teaching fellow at Harvord University.

Jean Rife
Historicol Performonce, Noturol Horn; Horn

Jean Rife is established in Europe and America as a leading performer on both natural and modern horn. First prize winner at the 1979 Heldenleben International Horn Competition, Rife has appeared on natural horn as a recitalist, chamber artist, and concerto soloist in Germany, Switzerland, Belgium, England, and the U.S. She has toured nationally as soloist and principal natural horn with Banchetto Musicale. Her recording *Solo Music for Natural Horn* was acclaimed by *Audio*. She was principal horn with the Boston Classical Orchestra and the Rhode Island Philharmonic for several years and has worked with contemporary music ensembles Musica Viva, Dinosaur Annex, and Alea III.
Studies with Joseph Singer, Douglas Hill. Recordings an Titonic. Also faculty of MIT, Longy School of Music.

Daniel Riley
Music Education

Daniel Riley is music director and conductor of the Massachusetts Youth Wind Ensemble. He is also former conductor of the Harvard Chamber Orchestra, the Greater Boston Youth Symphony Repertory Orchestra, and the Lincoln Sudbury Civic Symphony. His compositions have been performed by the Stratford Festival Players and the Boston Ballet.
B.M., M.M., Bostan University. Flute with James Poppautsokis. Alsa current foculty af NEC Extension Division.

James Robinson
Assistant Director, Opero Program

A member of the Santa Fe Opera production staff since 1988, James Robinson was guest stage director for Santa Fe's apprentice artists program in 1991 and 1992. He has directed for Opera Theatre of St. Louis and directed the world premiere of the new critical edition of *The Tales of Hoffman* for Boston Lyric Opera. For NEC he has directed *The Rake's Progress*, Floyd's *Susannah* and a triple-bill of modern one-act operas. Upcoming directing engagements include Skylight Opera Theater in Milwaukee and Opera Theatre of St. Louis. An active composer, he was Dominick Argento's assistant at the University of Minnesota from 1987 to 1989.
B.M., University af Tulsa; Certificot de première mention, le Conservatoire de Musique D'Issy-les-Moulineaux (Paris); M.A., the University of Minnesota. Studies with Ida Gotkavsky at the Conservotaire Nationole Supérieur de Paris.

Paula Robison
Flute

One of the world's foremost wind soloists, Paula Robison has appeared with orchestras and in recital in major concert halls and music festivals in the U.S., Canada, Europe, the Far East, at the United Nations, and at the White House. At age 20, she was invited by Leonard Bernstein to be a soloist with the New York Philharmonic. Robison joined the Young Concert Artists roster and became the first American to win First Prize at the Geneva International Competition. She has been profiled on CBS-TV's "Sunday Morning," in *The New York Times*, *Musical America*, *People*, *Virtuoso*, and *Ovation* magazines and has performed on television's "Live from Lincoln Center," "Christmas at the Kennedy Center," "The Today Show," and "The Tonight Show." Robison was a founding member of the Chamber Music Society of Lincoln Center and for 10 years was co-director of chamber music at the Spoleto Festivals in Italy and Charleston, S.C. Robison has commissioned works for flute and orchestra by Leon Kirchner, Toru Takemitsu, Oliver Knussen, Kenneth Frazelle, and Robert Beaser. She and guitarist Eliot Fisk gave the world premiere of George Rochberg's *Muse of Fire*, commissioned by Carnegie Hall for its centennial celebration. *The Paula Robison Flute Warmups Book* is in its second printing.
B.S., The Juilliard School. Studies with Marcel Mayse and Julius Boker. Recordings on Musicmosters, Musical Heritoge Society, Marlboro Recarding Society, CBS Mosterwarks, Sony Classicol, Vanguard, Omego.

Randy Roos
Improvisation and Jazz Studies, Guitar

Randy Roos was guitarist with the theatrical rock group Orchestra Luna and with jazz groups Mistral and TANJ. He has performed on numerous records, including Peter Wolf's *Lights Out* album, and has done much work with guitar-controlled synthesis. He was a consultant for ARP Instruments and is a consultant for Lexicon Corp. and Dr. T's Music Software. Roos has a home-based production facility and has produced musical scores for video, TV, and film projects.
Studies at Tufts University, Berklee College af Music. Recordings an Pony Conyon, Epic.

Victor Rosenbaum
Piano

Pianist Victor Rosenbaum has appeared in solo and chamber music recitals in the U.S., Brazil, Japan, Israel, and the Soviet Union. He has been soloist with the Indianapolis and Atlanta symphonies and the Boston Pops. Rosenbaum has performed with the Vermeer and Cleveland quartets and with such artists as Leonard Rose and Arnold Steinhardt. Also an accomplished composer and conductor, he has presented lecture recitals and workshops on problems of analysis, performance, and teaching at many universities and master classes here and abroad. Rosenbaum is director of the Longy School of Music in Cambridge, Mass.
B.A., cum laude, Brondeis University; M.F.A., Princetan University. Piano with Leanord Shure, Rosina Lhevinne; theory ond composition with Mortin Baykon, Edward T. Cane, Earl Kim, Rager Sessians. Former foculty of Eostman ond Brondeis University. Former chair of piano at the Eastern Music Festival.

Eric Rosenblith
Chair, Strings; Violin, Chomber Music

Violinist Eric Rosenblith has performed as a soloist and chamber musician throughout North America, Europe, and Asia. He is the former concertmaster of the Indianapolis and San Antonio symphony orchestras. Organizer and first violinist of several string quartets, he regularly participates in chamber music festivals. He has premiered and recorded many new works.
Licence de Concert, École Normale de Musique. Violin with Jacques Thibaud in Paris, Corl Flesch in Londan, Branislow Hubermon in New Yark. Recordings on Columbia, CRI, and Crest. Alsa current foculty of Hartt Schaal of Music.

Sherrilyn Roush
Liberal Arts, Science

Sherrilyn Roush has been a teaching fellow for Harvard University's courses in logic and philosophy; philosophy of physics; and chance, necessity, and order. She earned a National Science Foundation Fellowship for philosophy of science, a Mellon Fellowship in the humanities, and an NEH Younger Scholars Award for research in history and philosophy of quantum mechanics. A Harvard doctoral candidate in philosophy, Roush's dissertation is on logical positivism and Gödel's theorems.
B.S. in moth with highest distinction, B.A. in philosophy with highest distinctian ond honars, Penn State University.

Bob "Rahboat" Moses
Improvisation and Jazz Studies, Percussion

My philosophy of teaching is only partially about craft. It's just as much about booty shaking and busting through "Id lock."

Peter Row
Provost, Music History ond Musicology

Sitarist and ethnomusicologist Peter Row has performed throughout the U.S. and India, making numerous radio and TV appearances. A former president of the Northeast Chapter of the Society of Ethnomusicology, he is widely published and has lectured about Indian music across the U.S. He has also served as a consultant on Asian music for the Smithsonian Institute.
B.M., M.M., D.M., Proyog Songit Samiti, Allohobod, Indio, where he received the gald medol in the Instrumentol Music Division B.M. Merit list exoms and the silver medal in the Instrumentol Music Division M.M. Merit list exams. Studies at Rabindro Bhoroti University, Colcutta. Graduate af Horvord University's Monogement Development Pragrom. Recipient of JDR Third Fund Fellawship for Doctorol Studies. Former research ossaciate at Horvard University Groduote School of Educotion.

Matthew Ruggiero**
Bossoon, Chamber Music

Matthew Ruggiero is former assistant principal bassoon with the BSO and former principal bassoon with the Boston Pops. He was also a member of the National Symphony Orchestra and has performed in the Marlboro Music Festival.
Artist Diplamo, Curtis Institute af Music; B.A., A.L.M., M.A., Horvord University; Ph.D., Bostan University. Bossoon with Sol Schoenboch, Ferdinond Del Negro; chamber music with Morcel Tabuteou. Recordings an Deutsche Grommophan. Alsa faculty of Boston University.

George Russell
Improvisation ond Jozz Studies, Lydian Chromatic Concept, Co-Director of Jazz Big Band, Jazz Ensemble

George Russell, author of *The Lydian Chromatic Concept of Tonal Organization*, is a 1989 MacArthur Fellow and was named a 1990 Jazz Master by the NEA. He has received six grants from the NEA, two Guggenheim Fellowships, and two Grammy nominations. His performances with his band, the Living Time Orchestra, include Tokyo Music Joy, New Music America, British Contemporary Music Network, and numerous performances in Scandinavia and throughout Europe. He has appeared as guest conductor at the Bergen International Festival and for German, Italian, Finnish, Danish, Swedish, and Norwegian broadcasting. He has received three commissions from the Swedish Broadcasting Company and two from the Mass. Council on the Arts and Humanities; recent commissions include the 1990 Glasgow International Festival. In 1989, he received the Guardian Award at the British Jazz Awards. Russell has taught throughout the world.
Recordings here and obrood. Faunder of Institute far Lydian Chromotic Studies, Paris.

Scott Sandvik
Improvisotion ond Jozz Studies, Contemporory Improvisation, Music History and Musicology

Scott Sandvik is a composer and improvising acoustic guitarist who creates music that synthesizes characteristics of atonal and microtonal 20th-century classical music with those of jazz. Classically trained, he improvises on fretted and fretless classical guitars. He currently performs with vocalist Christine Correa in the Correa-Sandvik Duo and helped found the Boston Microtonal Society. His composition for chamber orchestra, *Gravity and Weightlessness*, was recently performed by the University of Akron (Ohio) Symphony Orchestra. A jazz scholar, he recently published an article on the music of Charlie Parker.
B.M., M.M., NEC; Certificote, arranging ond composition, Berklee College of Music. Composition with Avram David, impravisatian with Ron Bloke, guitor with Mme. Morgoret Choloff, Mick Goodrick. Recordings an Zaning. Alsa faculty of Curry College.

Charles Schlueter*
Trumpet

Charles Schlueter is principal trumpet of the BSO. He is former principal trumpet of the Minnesota Orchestra, the Kansas City Philharmonic, the Milwaukee Symphony, and the Festival Casals and former assistant principal with the Cleveland Orchestra. He has also appeared as a soloist with the Minnesota Orchestra and has presented master classes at universities across the country.
B.S., The Juilliord School. Trumpet with William Vocchiona. Former faculty af University of Minnesata. Faculty of Tanglewaad Music Center.

Chester Schmitz*
Tuba, Euphonium

Chester Schmitz joined the Boston Symphony Orchestra as principal tuba in 1966 after three years in the U.S. Army Band. In 1964, he won the principal tuba position with the Minneapolis Symphony but was unable to accept because of his Army commitment. He has been a frequent soloist with the BSO and Boston Pops. Schmitz gave the world premiere of *Concerto for Tuba*, which John Williams wrote for him in 1985 for the centennial of the Boston Pops.
Studies at the University af Iowo. Tuba with Williom Gower, Sr.

Larry Scripp
Music Theory, Music Education

Larry Scripp is an accomplished composer, conductor, and educator. An award-winning songwriter, he has composed many works for musical theater, modern dance, film, and children's animation. His compositions include the music for U.S. Justice Harry Blackmun's 75th birthday celebration at the White House and the musical *Z'appenin'* for the Boston Youth Theatre. Scripp has conducted or directed community orchestras and contemporary performing groups in Boston, appearing with Roman Totenberg, Rolf Smedvig, Emmanuel Borok, and Ran Blake. He is a research associate with Project Zero at the Harvard Graduate School of Education and has published many articles about children's musical development, computers and education, and the acquisition of music literacy skills. His recent projects include working with the Arts Propel project in the Pittsburgh Public Schools and publishing solfège text books and *SongSmith*, a manual for songwriting with computers.
B.M., Bostan University; Ed.M., Horvord University. Studies with Albert Bernord, compositian with Hugo Norden. Developed ond tought theary ond solfège curriculum ot the Longy ond Powers schools of music. Also faculty ot the Summer Institute on New Modes of Assessment in the Arts ot Horvord Groduote School af Educotion.

Richard Sebring*
Horn

Richard Sebring is the BSO's associate principal horn and principal horn of the Boston Pops. He was formerly the principal horn of the Rochester Philharmonic.
B.M., University of Washingtan. Studies ot Indiona University, NEC, ond Tonglewaad Music Center. Harn with Thomas E. Newell, J. Christopher Leuba, and Morris Secon.

Todd Seeber*
Double Bass

Todd Seeber joined the BSO in 1988. He had previously been principal bass of the Buffalo Philharmonic and assistant principal bass of the Boston Pops Esplanade Orchestra and the Handel & Haydn Society. He won first prize in the 1988 American String Teachers National Solo Competition and was a 1984 winner of the Boston University Concerto-Aria Competition.
B.M., Bastan University. Studies with Henry Partnai, Hermon Jabelmon. Fellow, Tonglewaad Music Center.

Neil Semer
Voice

Neil Semer's students have performed in opera, oratorio, recital, and theater throughout the U.S. and Europe, appearing in leading roles on Broadway and with the Houston Grand Opera, the Light Opera of Manhattan, the Schubertiade Festival, the New York Shakespeare Festival, the Royal Court Theatre, the Netherlands Dance Theatre, the Boston Lyric Opera, the Santa Fe Opera, and other companies. His students have won many awards, including the Puccini Foundation Award, the Olga Koussevitzky Competition, the NATS Competition, and the American Opera Auditions.
B.M., Monnotton School af Music. Studies ot Americon Institute af Vacol Studies, Groz, Austria. Vocol studies with Ellen Repp, Mahan Bishap, Carol Brice Corey. Coaching with Thomas Grubb, Danal Nold, Horold Heiberg, Henry Jacksan. Also faculty af Bornord College, New Yark University.

Michelangelo said that he simply removed the superfluous sections of a block of marble until the image that was enclosed within it emerged. I like to think that I remove the inhibitions, bad habits, and misconceptions that conceal a student's true potential so that the artist can emerge from within.

Russell Sherman
Piano

Russell Sherman, who made his debut at Town Hall at age 15, has been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the BSO, the Chicago Symphony, and the Philadelphia Orchestra. He has presented recitals throughout the U.S., Europe, South America, and the Soviet Union.
B.A., Columbio College. Piono with Edword Steuermonn; composition with Erich Itor Kohn. Recordings on Advent, Sine Quo Non, Vonguord, Pro Arte, Albony Records.

Fenwick Smith*
Flute

Fenwick Smith, a member of the BSO since 1978, is well known for his musical versatility. He has performed on Baroque flute with Boston's leading early music ensembles, and was a member of the contemporary music ensemble Boston Musica Viva for 13 years. An avid chamber musician, he is a member of the Boston Chamber Music Society and the Mélisande Trio. His annual Jordan Hall recitals have been a regular feature of Boston's concert calendar for 15 seasons. Smith has recorded two solo CDs; one features works of Arthur Foote and Aaron Copland, the other, flute music of French Impressionist composer Charles Koechlin. He also plays a prominent role in Dawn Upshaw's Grammy-winning album of songs with instrumental accompaniment.
B.M., Eastman School of Music. Flute with Joseph Moriono ond Jomes Golwoy. Recordings on Hyperion, Nartheostern, Nonesuch, Etcetera. Also foculty of Tonglewood Music Center.

Gregory E. Smith
Music History and Musicology

Gregory E. Smith wrote his doctoral thesis on improvisation in the music of jazz pianist Bill Evans. His masters thesis, written under the direction of Paul Pisk, was on vocal music of Johannes Brahms. He has contributed articles to *The New Grove Dictionary of Jazz* and *The World of Music*, read papers at national meetings of the American Musicological Society, and has lectured on Beethoven and Schubert for the WBUR-Bank of Boston Celebrity Series pre-concert lectures at Symphony Hall.
B.M., St. Louis Institute of Music; M.A., Woshington University; Ph.D. in musicology, Horvord University. Piono with Jules Gentil of the École Normole de Musique de Poris; hormony ond counterpoint with Hermonn Schöfer of the Heidelberg Musikhochschule; Whiting Fellow in the Humonities.

Ann Squire
Liberal Arts, French

French instructor Ann Squire is editor of the college-level French textbooks *Contacts* and *Qu'est-ce qui se passe?* A free-lance violinist, she has played with the Boston Opera Company, Cantata Singers, Emmanuel Music, Rhode Island Philharmonic, and the Springfield Symphony. She teaches violin in the Needham Public Schools.
Boccolouréot in moth, Porision lycée; certificote of proficiency in English, British Institute Poris; Licence in English, Université de Poris, Sorbanne Nouvelle; Certificote for foreign graduate students, Mount Holyoke College; M.M. in violin, NEC. Farmer faculty of Boston School of Modern Languages.

Mark St. Laurent
Voice

Bass-baritone Mark St. Laurent has appeared with the Boston Lyric Opera, the Indian Hill Symphony, and the Longwood Opera Company as well as with many local choral societies. He was the 1989 American Lyric Artist at the Lake George Opera Festival, a repeat fellow at the Bach Aria Festival in Stony Brook, N.Y., and, with the Bach Aria Group, made his debut in Merkin Hall. He also was a fellow for three years at the Aspen Music Festival.
B.M., M.M., Indiana University School of Music. Studies with Corlos Alexonder, Comillo Williams, Jahn Humphry, and Ruud Von de Meer. Also faculty of Brondeis ond the Thoyer Conservotory ot Atlantic Union College.

Jean Stackhouse
Piano Pedagogy

Jean Stackhouse is past president of the New England Piano Teachers Association. An elected fellow in the Society for Values in Higher Education, she also serves as a member of the Learning Theories Committee of the National Piano Pedagogy Conference. She is a featured lecturer and clinician throughout the U.S. and performs as a vocal accompanist. She studied South Indian music (Karnatic) in India and the U.S. and is co-author of *Classical Music of South India (Karnatic Tradition in Western Notation)*. Director of the NEC Piano Pedagogy Program, she also coordinates the independent pedagogy practicum and is co-coordinator of the piano performance seminars.
B.M. with honors, DePouw University; M.M. with honors, University of Oklohomo. Director of Educotion ond Piono Choir, NEC Preporotory School.

Paulina Stark
Visiting Faculty, Voice

Soprano Paulina Stark has been soloist with major orchestras, including the Hallé (England), Jerusalem, Monte-Carlo, Houston, Dallas, Fort Worth, and Syracuse, under the direction of Sergiu Comissiona, Lawrence Foster, Lukas Foss, Eduardo Mata, and the late Sir John Barbirolli. She regularly performs in recitals and chamber music concerts at Merkin Hall in New York, the Phillips Collection in Washington, D.C., and across the U.S. Stark has sung many leading operatic roles with the Houston Grand Opera and has premiered numerous American works. Her recordings span a wide range of repertoire in eleven languages. Stark's concerts have been broadcast nationally on NET, CBS, and NPR, and internationally on BBC, Kol Israel, and national Argentine television.
B.A., Phi Beta Kappa, M.A., Rice University. Studies at Smith College. Graduote studies ot University of Texas, University of Houston. Studies with Willo Stewart, Anno Homlin. Recordings on Centour/Harmania Mundi, Opus, Spectrum. Alsa foculty of University of Mossochusetts ot Amherst, Summer Vocol Institute ot University of Colifornia, Santo Borboro.

Timothy Steele
Opera

Pianist, accompanist, and coach Timothy Steele has been pianist/coach for the Boston Lyric Opera, Boston Opera Theatre, Central City Opera, Des Moines Metro Opera and Long Beach Opera. He has collaborated in recital with New York City Opera soprano Ruth Golden, violist Milton Thomas, cellist Torlief Thedeen, and many others. He performs regularly in educational concerts sponsored by the Handel & Haydn Society, and for seven years was pianist for the Choral Society of Southern California.
B.M., in piono pedogogy, summa cum loude, Drake University; M.M. in occompanying, magno cum loude, University of Southern Califarnia. Accampanying with Gwendolyn Koldofsky, Jean Barr; piana with Gearge Katz, Jomes Bonn, Chiuling Lin; horpsichard with Dovid Harris; orgon with Corl Staplin. Former foculty of Chapman College, Irvine Valley College.

Deborah Jane Stein
Music Theory

Deborah Stein has published articles in major music theory journals and is author of *Hugo Wolf's Lieder and Extensions of Tonality*. She has presented lectures to the Society for Music Theory and the New England Society of Music Theory. She won the University Fellowship at Yale and the Mellon Grant at the University of Rochester.
B.M., M.M., University of Michigan; Ph.D., Yole University. Former faculty of Eastman School of Music, Yole.

Daniel Stepner
Historical Performance, Baroque Violin

Daniel Stepner is a member of the Boston Museum Trio and the Lydian String Quartet and concertmaster of the Handel & Haydn Society. He was also associate concertmaster and frequent soloist with Frans Brüggen's Orchestra of the 18th Century. His recordings of the five violin sonatas of Charles Ives (with pianist John Kirkpatrick) and the Bach sonatas for violin and continuo earned *Stereo Review*'s recording of special merit citation. Other recordings include chambermusic of Rameau, Buxtehude, Vivaldi, Telemann, Irving Fine, Leo Ornstein, Marais, and Harbison.
B.M., Northwestern University; M.M., D.M.A., Yale University. Studies at the Fontoinebleou School, Fronce. Studies with Steven Storyk, Broodus Erle, Nodio Boulonger. Former foculty of Eostmon School of Music; olso foculty of Brondeis University.

Rick Stepton
Improvisation and Jazz Studies, Trombone

Jazz trombonist Rick Stepton began his career in the U.S. Army bands and the "Territory Bands" of Bruce Stevens, Dean Hudson, and Buddy Bair. He performed in the Jimmy Dorsey Orchestra and has played with Buddy Rich, Woody Herman, Maynard Ferguson, Chuck Mangione, the Canadian jazz-rock band Lighthouse, and the Phil Nimmons Orchestra. He was rated 11th in the trombone category of the 1970 Down Beat Readers' Poll and has appeared on the "Ed Sullivan Show" and Johnny Carson's "Tonight Show" as well as on British and Canadian TV. Stepton has played at the Newport, Monterey, Concord, and Boston Globe jazz festivals, and at the Guinness Jazz Festival with Ted Curson and Leroy Vinnegar. He performed for the Queen of England and for Jimmy Carter's Inaugural Ball. He is a member of the Orange Then Blue Jazz Orchestra and has recorded with Gunther Schuller.
Studies at Berklee College af Music. Former foculty of Berklee. Recordings on World Pocific, PA USA, RCA, Pol jaz, Polydar, Fantosy, Sackville, GunMar.

Melinda Sullivan
Opera, Movement Training

Melinda Sullivan is a soloist with Beth Soll and Company, a modern dance troupe which performs nationally and internationally. She teaches ballet, modern dance, body fundamentals, and ballroom styles. Recent choreography includes the dances for *Le Bourgeoise Gentilhomme*, Moliere/Lully.
B.F.A., donce, The Boston Conservotory. Bollet studies with Yosuko Tokunogo ond Corol Ann Postore. Modern Studies with Beth Soll, Suson Rose, Solly Lee. Alexonder Technique with Liz Lurie. Also foculty of The Boston Conservotory ond MIT.

Robert Paul Sullivan
Guitar, Chamber Music, Music Education, Interdisciplinary Studies

Robert Sullivan performs frequently throughout New England. He has appeared as a soloist with the BSO and the Syracuse Symphony.
Studies ot NEC; Horvord Summer School; Universidod de Cervero, Spoin. Studies with Hibbord Perry, Williom Sykes, Alexonder Bellow, Rey de lo Torre, Oscor Ghigho, Emilio Pujol, Borry Golbroith. Former foculty of University of Rhode Islond, Syrocuse University. Also faculty af Clark University, NEC Extension Divisian, Collage of the Holy Cross.

Richard Svoboda*
Bassoon

Richard Svoboda is principal bassoonist of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players. He was previously principal bassoonist of the Jacksonville Symphony and St. Louis Philharmonic.
B.M.E. with high distinctian, University of Nebrosko. Studies with Gary Echols, George Berry, Williom Winstead. Former foculty of Symphany Schaal of Americo ond Grond Teton Orchestrol Seminar. Alsa current faculty of Tonglewood Music Center.

Donald Swanson
Opera, Stage Makeup

Donald Swanson has been a makeup artist at the American Repertory Theatre, Hasty Pudding Theatricals, and the Huntington Theatre Co. He has also held makeup workshops for the Harvard/Radcliffe Drama Club and Tufts.
B.S., theoter orts ond educotion, Dickinson Stote. Also foculty of The Boston Conservotory.

Donald Teeters
Organ

Donald Teeters has been music director and conductor of The Boston Cecilia since 1968. He has led the group in the first Boston performances with period instruments of works of Handel and Bach as well as concerts featuring contemporary Boston composers. He is the organist and choir master of the All Saints Parish in Brookline.
B.M. with honors, NEC. Further studies with Donold Willing, Doniel Pinkhom, Frederick Prousnitz. Studies ot Berkshire Music Festivol on fellowship.

Marcus Thompson
Viola

Marcus Thompson has gained critical acclaim since his New York debut in 1968 as winner of the Young Concert Artists International auditions. He has performed as soloist with the Cleveland Orchestra, the Boston Pops, and the National, St. Louis, and Chicago symphonies. An artist member of the Boston Chamber Music Society, he has been a guest of the Vermeer, Muir, Emerson, Manhattan, and Concord string quartets and the Chamber Music Society of Lincoln Center. Thompson has appeared at the Marlboro, Spoleto, Santa Fe, Sitka, Seattle, and Dubrovnik festivals. He has given recitals at Carnegie Recital Hall, the Kennedy Center, and other major halls in the U.S. Thompson has been featured twice on CBS's "Sunday Morning" with Charles Kuralt and appeared in Tchaikovsky's *Souvenir de Florence* on "Live from Lincoln Center." He was artistic director of the XIIIth International Viola Congress, held in 1985 at NEC.
B.M., M.S., D.M.A., The Juilliord School. Viola with Wolter Trompler, Abrahom Skernick, Ivan Galamion. Studies at Aspen Music School. Chamber music studies with the Juilliord, Amodeus, ond Netherlonds string quortets ond Joseph Gingold. Recordings on VOX/Turnobout, CRI. Former foculty of the Pre-College Division of The Juilliord School, Eostmon School of Music, Ookwood College, Wesleyon University, Mt. Holyoke College. Also foculty ond director of performonce ond chomber music studies ot MIT.

Walter Trampler**
Viola, Chamber Music

Walter Trampler has performed with the world's leading chamber ensembles and has been a soloist with virtually every major orchestra and music festival throughout the world. He began his career as a violinist, yet was invited to join the Strub Quartet as violist when he was 17. At 18, he became principal violist of the Berlin Radio Symphony Orchestra. Trampler came to the U.S. and joined the BSO under Serge Koussevitzky. His legendary chamber music career began with the New Music String Quartet; he went on to make the world-acclaimed Mozart and Brahms quintet recordings with the Budapest Quartet. Trampler was a founding member of the Chamber Music Society of Lincoln Center. Renowned for his performances of all styles and centuries, Trampler has championed music of contemporary composers. In the U.S., this led to numerous compositions written for him and commissioned by him from such composers as Berio, Bainbridge, Babbitt, Christou, Henze, McKinley, Shapey, Wernick, and Wilson.
Artist Diploma in violin, Munich State Academy of Music. Recordings an RCA, Columbio, Philips, Vonguord, English Decco, EMI, CRI, Unicorn. Former faculty of The Juilliord School, Peobody Conservotory, Yole University, Boston University, Aspen.

Patricia Truscello
Liberal Arts

Patricia Truscello has taught English as a Second Language at the English Language Center in Boston, Harvard University, Boston University, and the University of Massachusetts, as well as at the Kokura English School in Kitakyushu, Japan. A published photographer, she has had solo and group exhibitions of her work.

At NEC, students learn solfège to think like a conductor or composer, learn history to better understand their repertoire, learn writing skills to better reflect on their musical experiences, and study diverse musical cultures to better understand the more familiar traditions.

B.S., Stote University of New York; M.A., New Englond School of Photogrophy; M.A., University of Mossachusetts.

John Tyson
Recorder, Historical Performance

John Tyson has appeared as concerto soloist and recitalist in the U.S., Europe, and South America. Winner of the 1975 Erwin Bodky Competition, he has appeared with the Boston Classical Orchestra, Banchetto Musicale, the Boston Camerata, and L'Ensemble Orchestral de Paris. Tyson is a member of Renaissonics and has recorded with the Handel & Haydn Society under Christopher Hogwood. He is music director of the Court Dance Company of New York and he has directed numerous workshops in the U.S., France, and Italy. He recently released a solo CD of baroque and contemporary music for recorder and strings.
B.M., Eost Corolino University. Recorder with Frons Brüggen. Recordings on Hormonio Mundi, Sine Qua Non, Titanic, Ventodorn. Also current faculty of Northeostern University.

Guy Urban
Secondary Piano

M.M., NEC. Studies with Victor Rosenboum ond Potricio Zander. Solo, chomber, ond concerto performonces throughout New Englond. Foculty of Wellesley ond Wheaton colleges ond conductor of Wellesley College Chomber Orchestra.

Masuko Ushioda
Violin

Masuko Ushioda has performed with major orchestras throughout the world and has appeared at the Marlboro and Spoleto festivals. She was the first prize winner of the 1956 Mainichi competition of Tokyo and the Tchaikovsky Competition in 1966. She was also a prize winner of the Queen Elisabeth International Music Competition in 1963.
Graduote of Toho Gokuen Schaol af Music, Tokyo. Studies with Joseph Szigeti in Switzerlond, Mikail Weimon ot Leningrad Conservotary, Anno Ono in Japan. Recordings for Angel, Toshiba, Meladiya.

Irma Vallecillo
Accompaniment, Vocal Coaching

Pianist Irma Vallecillo has appeared in concert with some of the most distinguished artists of this century, including Richard Stoltzman, Julius Baker, Benny Goodman, David Shiffrin, Nathaniel Rosen, Bethany Beardslee, and Benita Valente. She has performed across the U.S., Europe, and Japan at such halls and festivals as Carnegie Hall, the Kennedy Center, Ravinia Festival, Hollywood Bowl, Casals Festival, Chamber Music Society of Lincoln Center, Chamber Music Northwest, Schleswig-Holstein Festival, and the Aspen Music Festival. She has appeared as soloist with the Los Angeles Philharmonic, the Louisville Orchestra, the Utah Symphony, and the Casals Festival Orchestra, among others. Vallecillo's extensive repertoire spans every style from baroque to contemporary. She has premiered more than 30 works.
B.S., The Juilliord School; M.M., University of Sauthern Califarnio. Studies with Adele Morcus, Angelico von Souer, Joanno Groudon. Recordings on RCA, Lauisville Orchestro, Mass Music, Delas, Desmor, Orion, Lourel, Avonti, Albany Records. Former foculty of UCLA, Aspen Music Festivol, Vassor College. Also faculty of Hortt School of Music, piono pragrom director ond vacal progrom co-director af the Pocific Music Festivol in Sopporo, Jopan.

Angela Vanstory
Opera, Vocal Coaching, Diction

Angela Vanstory has collaborated in recitals with many New England singers at the Gardner Museum, Fogg Art Museum, Brandeis University, French Library, and Jordan Hall at NEC. She has been assistant conductor at Central City Opera in Colorado and at Wolf Trap Opera in Vienna, Va. Currently, she is accompanist for Boston's Handel & Haydn Society.
B.A., Lenoir-Rhyne College; M.M. with honors, NEC. Studies ot Tonglewood Music Center. Former occampanist for Opera Compony af Bostan, Opero New Englond, ond Children's Opero Program; former coach/ occamponist, Boston University Opero Theatre.

Valeria Vilker-Kuchment*
Violin

Valeria Vilker-Kuchment is a member of the BSO. She has appeared as recitalist, soloist, and chamber musician throughout the U.S., Russia, Poland, Germany, and Czechoslovakia. She has won prizes in several major competitions, including the International Violin Competition at Prague and the International Chamber Music Competition at Munich (first prize.) Vilker-Kuchment was concertmistress of the Boston Philharmonic, the Harvard Chamber Orchestra, and SinfoNova.
Studies at Gnesiny School af Music, Gnesiny Acodemy af Music, Mascow Tchaikovsky Conservotory af Music. Violin with Yuri Yankelevich. Recordings on Melodiyo, USSR, ond Sine Quo Non Records. Farmer foculty of Tchaikovsky Canservatary. Also foculty of Longy School af Music and the Tanglewaad Music Center.

Jay Wadenpfuhl*
Horn

Jay Wadenpfuhl joined the BSO in 1981. He has been a professional horn player since age 15, when he was with the Beaumont Symphony Orchestra and the Beaumont Civic Opera. He has been a member of the U.S. Army Band, the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Wadenpfuhl composes works for horn and has been a composer/lyricist of popular and jazz songs. He recorded an album in memory of John Barrows with the NFB Horn Quartet; it includes his newest recorded composition, *Tectonica*, for eight horns and percussion. He has toured Japan with the Michel LeGrand Jazz Orchestra and has toured and recorded with Chuck Mangione since 1977, appearing on *Live at the Hollywood Bowl* and *Tarantella*. In 1989 he performed the world premiere of McKinley's *Huntington Horn Concerto* with John Williams and the Boston Pops.
B.M., M.M., University of Wisconsin at Madisan; doctoral studies ot North Texas State University. Studies with Jahn Barraws, Philip Farkas. Recordings an Crystal Records. Alsa faculty of Bostan University.

Keisuke Wakao*
Oboe

Keisuke Wakao is assistant principal oboe with the BSO. He has been principal oboe with the New World Symphony and substitute oboe with the New York Philharmonic. He was soloist with the Tokyo Symphony Orchestra with Joseph Robinson under Kazuyoshi Akiyama and chamber soloist with the New Japan Philharmonic under Seiji Ozawa. In 1990, he performed the Mozart Oboe Concerto under Michael Tilson Thomas in Europe. Wakao was a finalist in the Lucarelli International Oboe Competition.
Dip., Manhattan School of Music. Oboe with Joseph Rabinson. Studies with Alfred Genavese, Ralph Gomberg at the Tanglewaad Music Center. Studies with John Mack, Peter Bawmon, and Eric Barr. Also faculty af the Manhatton School of Music and Keisuke Wakoo Oboe Camp, Tokyo.

Patricia Maria Weinmann
Opera Workshop

Patricia Maria Weinmann was producer/director of the critically acclaimed New England premiere of Peter Maxwell Davies *Cinderella*. An active free-lance director and assistant director, she has worked for Central City Opera, Boston Lyric Opera, Ash Lawn-Highland Opera Festival, Mississippi Opera, Opera North, Friends of Dr. Burney, and Brockton Symphony. She is also associate director of The Boston Conservatory Opera Studio. Weinmann has served as education director for Boston Lyric Opera and is an education consultant for Utah Opera, an arts consultant for the College Board, and an artist-in-residence in the Boston Public Schools.
B.M., SUNY of Stony Brook; M.M., The Boston Conservatory. Also faculty of The Boston Conservatory.

David Wells
Violoncello, Chamber Music

Cellist David Wells has performed throughout the U.S. and Europe as a solo artist and chamber musician. He has presented many concerts of Bach Solo Suites and 20th century music. A member of the former Manhattan Trio, he has been solo cellist with the American Chamber Orchestra and the Princeton Symphony, and has toured with the Hartt String Quartet, the Columbia Concert Trio, and the Hartt Trio. He is founder and artistic director of the Yellow Barn Music Festival and School in Vermont, as well as a founding member and a leader of The Music Workshop, Connecticut.
B.M., M.M., Manhattan Schaal of Music. Cella with Diron Alexanian; chamber music with Lillion Fuchs, Rachmael Weinstack, Huga Kartschalk. Recordings an CRI, Opus I, Serenus. Farmer faculty af Manhattan Schaal af Music, Princetan University, Westminster Chair Callege, Windhom College. Alsa faculty of Hortt Schaal af Music.

Chester W. Williams
Dean Emeritus, Special Assistant to the President

Chester Williams has been associated with the Conservatory since 1946, when he joined the theory faculty. In 1953, he was appointed dean, and from 1962 to 1967 he served as NEC's president. He was again dean from 1967 to 1976, when he was named dean emeritus and director of summer school, a post he held until 1978. Williams has also been conductor of the Harvard Musical Association Orchestra since 1953. He is the author of *Indeed, Music: My Years at NEC.*
A.B., Oberlin Callege; A.M., Horvord University; hon. D.Mus., NEC. Pi Koppa Lambdo. Farmer foculty of Grinnell College, Cornell College, Iowo.

Lawrence Wolfe*
Double Bass

Lawrence Wolfe is assistant principal bass of the BSO and principal bass of the Boston Pops. He has appeared as soloist in Carnegie Recital Hall and Jordan Hall and with the BSO and Boston Pops. His album, *Lawrence Wolfe, Double Bass*, is on Titanic Records. He has conducted Collage New Music and is music director of the Boston Radio Orchestra.
B.M., NEC. Studies of Tanglewood Music Center (1970 Albert Spolding Prize recipient). Double bass with Williom Curtis, Leslie Martin, Gary Karr. Also faculty of Boston University.

Reed Woodhouse
Opera Workshop

Reed Woodhouse has been music director of the Peter Harrower Opera Workshop in Atlanta and the opera department of The Boston Conservatory. He has also been head of the apprentice program and assistant conductor of Des Moines Metro Opera as well as coach, accompanist, and assistant chorusmaster of Glimmerglass Opera. Woodhouse consulted for the National Endowment for the Arts on opera and music theater and was librettist and performer with Brown Bag Opera.
M.A., Oxford University; Ph.D., Boston College. Farmer faculty, The Boston Conservatory, MIT.

Harold Wright*
Clarinet

Harold Wright is the principal clarinet of the BSO and a member of the Boston Symphony Chamber Players. He had been principal clarinet of the National and Dallas symphonies and assistant principal of the Houston Symphony. Wright has been the first clarinet in the orchestras at the Casals and Marlboro festivals and has performed with many string quartets, including the Guarneri, Budapest, Juilliard, Cleveland, and Fine Arts. He has also been a soloist with the National and Boston symphonies.
B.M., Curtis Institute. Clarinet with Rolph McLone. Recordings on Columbia, RCA, Marlbaro, Turnobout, Nonesuch, Deutsche Grammophon, Philips. Former faculty of Catholic University, American University, and Boston University.

William Wrzesien
Chair, Woodwinds; Clarinet, Chamber Music

William Wrzesien is principal clarinet of the Boston Ballet Orchestra and the Boston Pops Esplanade Orchestra. A charter member of Boston Musica Viva, he has performed as a soloist and chamber player throughout the U.S. and Europe and has performed in the Monadnock, Tanglewood, Harvard, and Marlboro music festivals.
B.M., M.M., Artist Diplomo, NEC. Clarinet with Rosorio Mozzeo. Recordings an Delas, Deutsche Grammophon, CRI, Nanesuch, Musical Heritage, Northeostern. Former faculty af University of Lowell, The Boston Conservatory. Also faculty of NEC Extension Division.

Daniel Wyneken
Opera

Daniel Wyneken is a free-lance vocal coach and pianist, teaches diction at The Boston Conservatory, and has or is currently coaching for the NEC Extension Division, Crittenden Opera Studio, and Central City Opera. He is organist/choir director at Bethlehem Lutheran Church, Roslindale and Our Savior Lutheran Church, Dorchester. He was formerly director of personnel and music coordinator at the Mass. Council on the Arts and Humanities.
B.M. (with hanars), California Stote University; M.M., NEC. Studies with Leanard Shure and Thamos Gentry.

Benjamin Zander
Chamber Music, Music Theory

Benjamin Zander is the founder and conductor of the Boston Philharmonic Orchestra and conductor of the NEC Youth Philharmonic Orchestra. He also regularly conducts the NEC orchestras. A cellist, he has performed extensively in Europe and received grants from the Harkness Foundation and the International Society for Contemporary Music. He is the artistic director of the NEC at Walnut Hill School for the Performing Arts.
B.A., with highest hanors, London University; diplomos from Accodemio Chigiono, Sieno, and Hachschule für Musik, Köln. Cello with Gospor Cossadó. Regular visiting conductor at Sheperd Schaal af Music at Rice University, Interlochen Arts Acodemy.

Patricia Zander
Piano, Chamber Music

Pianist Patricia Zander has presented recitals of chamber music and lieder in the U.S., Europe, Japan, and Korea and has recorded with cellist Yo-Yo Ma. She has done coaching for lieder and opera and presented piano master classes in the People's Republic of China and Japan. She is also the coordinator of the chamber music program of the Round Top Festival of Texas.
A.R.C.M., L.R.A.M., Royal College of Music, London. French government scholorship for study with Vlada Perlemuter and Nadio Boulonger. Piona with Leanard Shure. Former foculty of Harvard University.

Gerald Zaritzky
Music Theory

Gerald Zaritzky has presented lecture-demonstrations on classical and contemporary Schenkerian hearing and improvisation. He is active in the New England Conference of Music Theorists and is studying history and methods of music analysis.
B.S., MIT; M.M., NEC. Theory with Ernst Oster, Robert Cagon. Woodrow Wilson Foundation Fellowship. Farmer faculty and choir, NEC Extension Division Music Theary Program. Former acting chair, NEC Graduate Theoretical Studies Department.

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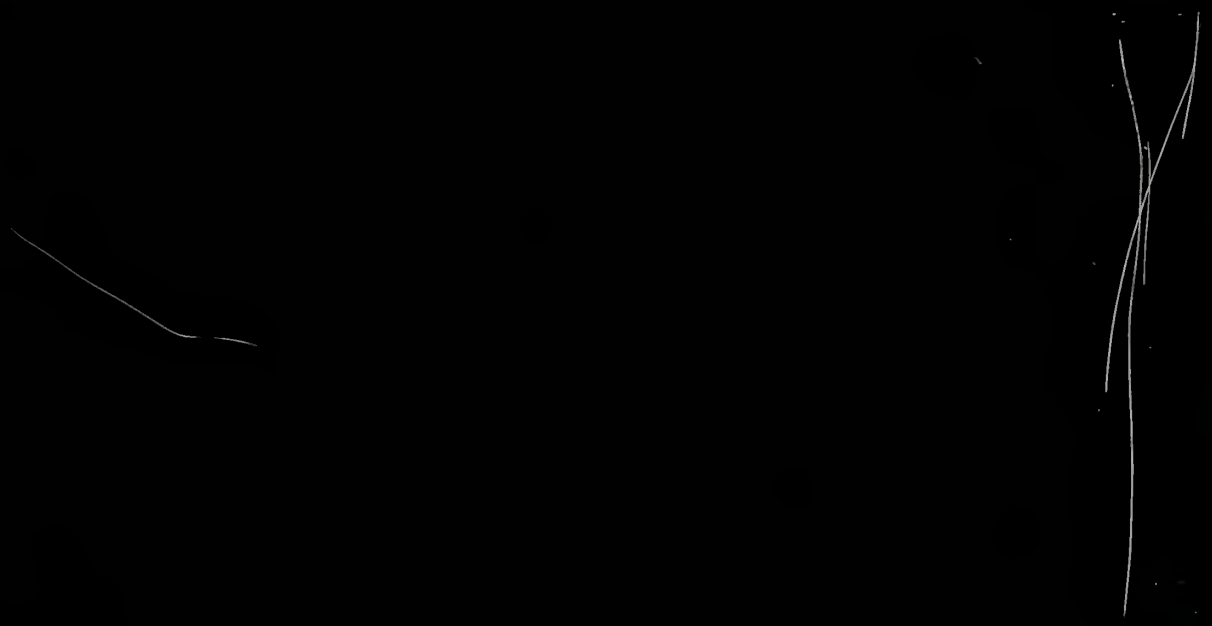

NEW ENGLAND CONSERVATORY OF MUSIC
290 Huntington Avenue, Boston, MA 02115

EW

New England Conservatory

Founded 1867

UNDERGRADUATE

AND

GRADUATE

ACADEMIC CATALOG

1993-1994

NEW ENGLAND CONSERVATORY

OF MUSIC

ACADEMIC CALENDAR

Fall Semester, 1993

Residence Hall opens for entering international students	Wednesday, August 25
International student orientation	Wednesday, August 25-Friday, August 27
Residence Hall opens for new students	Friday, August 27
Orientation for new students	Friday, August 27-Wednesday, September 1
Graduate Music Theory Competency Examination	Monday, August 30
Residence Hall opens for returning students	Wednesday, September 1
First day of instruction	Thursday, September 2
Special student application and late registration for returning students	Thursday, September 2 - Friday, September 10
First day to add or drop courses	Friday, September 3
Labor Day holiday	Monday, September 6
Last day to add or drop courses	Tuesday, September 14
Graduate Music History Comprehensive Examination	Tuesday, September 14
First day to withdraw from courses; special student registration	Thursday, September 16
Columbus Day holiday	Monday, October 11
Advising and registration for Spring Semester	Monday, October 18 - Friday, November 12
Mid-semester warnings due in Dean's Office	Friday, October 22
Veteran's Day (classes will be held)	Thursday, November 11
Intent to graduate deadline for December graduates	Wednesday, November 24
Thanksgiving holiday	Thursday, November 25-Friday, November 26
Last day to withdraw from courses	Wednesday, November 30
Last day of instruction	Monday, December 13
Final examinations	Tuesday, December 14-Thursday, December 16
Residence Hall closes at noon	Friday, December 17

Spring Semester, 1994

Residence Hall opens at noon	Sunday, January 9
First day of instruction; orientation for new students	Monday, January 10
Special student application; late registration for returning students	Monday, January 10-Tuesday, January 18
First day to add or drop courses	Tuesday, January 11
Martin Luther King Day holiday	Monday, January 17
Last day to add or drop courses	Tuesday, January 18
Graduate Music History Comprehensive Examination	Tuesday, January 18
First day to withdraw from courses; special student registration	Wednesday, January 19
Presidents' Day holiday	Monday, February 21
Mid-semester warnings due in the Dean's Office	Friday, March 4
Festival Week regular classes on Monday only; rehearsals Tuesday through Thursday	Monday, March 7 - Thursday, March 10
Spring Vacation; Residence Hall remains open, no food service provided	Friday, March 11-Thursday, March 18
Intent to graduate deadline for May graduates	Tuesday, March 22
Graduate Music Theory Competency Examination	Tuesday, March 22
Advising and registration for Fall Semester	Monday, March 28 - Friday, April 15
Last day to withdraw from courses	Monday, April 18
Last day of instruction	Monday, May 2
Final examinations	Tuesday, May 3 - Friday, May 6
Pre-promotional period	Monday, May 9 - Wednesday, May 11
Promotional evaluations	Thursday, May 12 - Wednesday, May 18
Commencement Concert rehearsals	Wednesday, May 18 - Saturday, May 21
Commencement Concert	Saturday, May 21
COMMENCEMENT	Sunday, May 22
Residence Hall closes at noon	Monday, May 23

This catalog was prepared July 1, 1993. The information herein is subject to change and amendment without notice. Further academic and admission information is contained in the New England Conservatory Viewbook. Please contact the Office of Admission for a copy of the Viewbook.

UNDERGRADUATE AND GRADUATE

ACADEMIC CATALOG

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UNDERGRADUATE ACADEMIC REGULATIONS AND INFORMATION

Responsibility

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Provost and Dean of the College, and the Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or the college.

Student Services personnel available to assist students include:

Provost's Office

Peter Row
Provost and Dean of the College

Alan Fletcher
Associate Academic Dean

Hilary Field
Executive Assistant to the Provost

Martha Garris
Dean's Office Information Coordinator

Dean's Office

James A. Klein
Associate Dean of Students

Ellen Bender
Coordinator of Academic Advising/ Undergraduate Advisor

Linda M. Zorek
Graduate Advisor

Registrar's Office

Peter Newport
Registrar

Ellen Wess
Assistant Registrar

Spaulding and Firestone Libraries

Jean Morrow
Director of Libraries

Residence Hall

Anthony D'Amico
Director of Residential Life

The Provost and Dean of the College delegates authority to the Associate Dean of Students and the Associate Academic Dean.

Students are responsible for reading the catalog, understanding their degree programs, and acquainting themselves with the current academic regulations found in the catalog and its supplements. A student's requirements for graduation are determined by the degree program described in the catalog under which the student enters the Conservatory. In case of course unavailability or irreconcilable scheduling problems, course equivalencies or substitutions will be granted at the discretion of the department chair of the student's major and with the concurrence of the Dean. Academic and other institutional regulations are subject to periodic review and revision. Such revision becomes effective at the time of its announced implementation or with the publication of successive catalogs or their supplements.

Some Conservatory policies concerning academic regulations and student behavior not found in the academic catalog are printed in the Student Handbook. **It is every student's responsibility to read and understand all policies pertaining to students.**

The Conservatory complies with the "Student Right to Know Act" and the "Crime Awareness and Campus Security Act." Please consult the Student Handbook for further information.

Advising

Curricular Advising

The undergraduate advisor provides academic counsel for all students enrolled in Bachelor of Music and Diploma programs. Students seeking information or counsel on any matter regarding their programs of study should consult the undergraduate advisor.

Faculty Advising

Students' studio instructors may serve as faculty advisors. In some departments, department chairs or their designates serve in this capacity. Faculty advisors provide advice regarding students' career goals.

Registration

Priority in registration is given to students according to class year. (Tufts/NEC double-degree students may register at any time during NEC's registration periods.) Registration occurs four times a year: in April for the fall semester; in October for the spring semester; and during orientation each semester for new students. Late registration occurs each semester during the first week of school. Late registrants will be charged a late registration fee (see Fees, page 65). Students returning from inactive may register during the regular registration periods or during the first week of school at no extra charge. When students sign their registration form they accept responsibility for all tuition and fees set forth by the Conservatory.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of tuition and fees (see Tuition, Fees, and Refunds, pages 64-66).

Students register for all degree requirements as outlined in the Programs of Study, including no-credit requirements such as promotionals and recitals. For courses that require an audition or instructor consent, students are required to obtain the instructor's written permission **prior to registering.**

Residency Policy

Undergraduate students are required to be full-time (a minimum of 12 credit hours per semester; 10 for Diploma students) in each semester of study. Students who feel that they have a compelling reason to pursue part-time study must petition the Dean's Office prior to registration. Students may not complete their degree/diploma requirements in an accelerated fashion such that they would be charged less than the tuition for 8 full-time semesters. Exceptions will be made *only* for transfer students.

International Students

International students (and other non-native English-speaking persons) are required to take the Test of English as a Foreign Language (TOEFL) before registering for courses at NEC. Students have two opportunities to take the TOEFL before beginning their studies at NEC: (1) The TOEFL administered in their home country, and (2) the NEC New Student English Placement Exam (similar to the TOEFL) given during NEC Orientation. All students with no TOEFL score, or with a TOEFL score under 575 are required to take the TOEFL.

Students who score below 500 on the TOEFL and/or the NEC English Placement Exam are required to enroll in NEC's Intensive English course. This course is designed to be taken with studio instruction and ensemble, and carries 8 non-degree credits. Students who score between 500 and 574 qualify for English as a Second Language (ESL) courses. Students who score above 575 fulfill the English Proficiency requirement and are exempted from Intensive English and ESL courses.

For further details, students should see the Foreign Student Academic Advisor or refer to the International Student Handbook.

Attendance

It is the responsibility of all students to be aware of the attendance policy in effect in each course, studio, and ensemble.

Students are excused from classes for a death in the family, jury duty, and the observance of religious holidays. At the discretion of faculty, students are excused due to illness.

Outside professional commitments are not considered excusable absences.

The Massachusetts Legislature has enacted and the Governor has signed into law the following addition to Chapter 151C of the General Laws:

Any student in an educational or vocational training institution other than a religious or denominational educational or vocational training institution, who is unable, because of his religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination, study, or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of his availing himself of the provisions of this section.

The Conservatory expects entering students to arrive by the first day of orientation (fall and spring semesters). **Students who arrive after the last day of add/drop and late registration will not be allowed to register.**

The Student Handbook contains additional information on attendance policy.

Credit Loads and Enrollment Status

Enrollment status is determined by the number of credits a student is taking and is defined as full-time, part-time, half-time, and less than half-time. These definitions differ according to a student's degree/diploma program:

	Full-time	Part-time	Half-time	Less than half-time
Bachelor of Music:	12-16	fewer than 12	6	fewer than 6
Diploma:	10-13	fewer than 10	5	fewer than 5

A change in enrollment status may affect financial aid. Students registered for less than the minimum full-time load are billed on a per-credit basis for courses, with a separate charge for studio instruction. Students who are approved to enroll part-time should consult with the Financial Aid Office (see Residency Policy).

In some majors in the Bachelor of Music program the curriculum requires more than 16 credits in a semester. In these cases students are not charged for the additional credits.

Student Classification

Enrolled: Students who are admitted into and registered for a degree/diploma program are *enrolled.*

Active: Students who are enrolled in a degree/diploma program and who are currently registered are classified as *active.*

No Credit: Students who have completed all credit requirements for the degree/diploma and are in the process of completing remaining zero-credit requirements are classified as *no credit.*

Inactive: Students who have indicated in writing their intent to temporarily suspend their studies or who are not currently registered are classified as *inactive.*

Withdrawn: Students who have indicated in writing their intent to discontinue in a degree/diploma program are classified as *withdrawn.* Students who transfer to another school are considered *withdrawn.*

Suspended: Students who, for academic or disciplinary reasons, are removed from their degree/diploma program for one or more semesters are classified as *suspended.*

Dismissed: Students who, for academic or disciplinary reasons, are removed permanently from a degree/diploma program are classified as *dismissed.*

Enrolled active students maintain their active status by registering at the regular registration period (October or April) for the next semester.

Enrolled active students who fail to register during the regular registration period thereby indicate their intention not to return as active students for the next semester ***and thereby forfeit their financial aid for the next semester.*** These students will be classified as *inactive.*

Enrolled inactive students who intend to return to active status must:
(1) indicate in writing to the Dean's Office their intent to return.
(2) either by audition or conference, satisfy the department in which they are majoring that they are prepared to resume studies in their major field.
(3) pay outstanding bills and tuition deposit.
(4) verify the status of their financial aid file.
(5) register during a regular registration period (October or April).

Failure to fulfill the obligations above within the regular registration period will jeopardize financial aid status and forfeit priority registration.

Enrolled inactive students will remain inactive until they register for the semester in which they plan to resume their studies as active students, or until they withdraw from their degree/diploma program.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fees (see pages 64-65).

Inactive/Withdraw Policy

(1) If a student goes inactive or withdraws from school at any time during a semester, grades of "W" will be recorded on the transcript for all registered courses for that semester and no credit will be granted.

(2) If a student goes inactive or is assigned inactive status due to medical reasons, grades of "W" will be recorded on the transcript for all registered courses for that semester and no credit will be granted. However, after 12 weeks into the semester the student may request grades or incompletes in all classes and studio. The decision to grant grades or incompletes is at the discretion of the instructors. In exceptional cases the grade "Incomplete" may be overruled by the Dean, in which case a "W" will be assigned (see page 7, Incomplete Policy).

(3) Students who wish to return to NEC from inactive status must apply directly to the Dean's Office in writing. No reapplication through the Office of Admission is necessary. All grades previously earned in a degree/diploma program will be retained, pending review of the student's record.

(4) Students who wish to return to NEC from withdrawn status must reapply through the Office of Admission. The student's previous academic record will be reviewed, after which all or some previously earned course credits and grades will be retained at the discretion of the Dean. The student may be asked to meet with the Dean as part of the readmission process.

Suspension/Dismissal Policy

(1) If a student is suspended or dismissed from NEC at any time during a semester due to disciplinary reasons, grades of "W" will be recorded on the transcript for all registered courses for that semester.

(2) If a student wishes to return to NEC after having been suspended from a degree/diploma program, a written request should be submitted to the Dean's Office. The Academic Probation Committee will review the student's record and, along with the department chair, will consider the student's readmission.

(3) If a suspended student is readmitted to NEC, previously earned NEC course credits will be applied toward the degree/diploma only after careful review by the academic advisor and appropriate faculty. In some cases theory re-testing may be necessary to determine whether previously earned theory credits will be applied. Studio credit will be granted based on the studio level determined by audition.

Student Class Year

The class year of students is determined by a combination of the number of credits earned and the most recent promotional passed:

Program	Credits	Promotional passed*
Bachelor of Music		
U1	0 - 27	N/A
U2	28 - 57	1st to 2nd year
U3	58 - 87	2nd to 3rd year
U4	88+	3rd to 4th year
NEC/Tufts Degree		
T1	N/A	N/A
T2	N/A	Ist to 2nd year
T3	N/A	2nd to 3rd year
T4	N/A	3rd to 4th year
T5	N/A	N/A
Diploma in Music		
D1	0 - 23	N/A
D2	24 - 47	1st to 2nd year
D3	48+	2nd to 3rd year

*Advancing from one year to the next in a degree/diploma program includes passing a promotional evaluation for most majors (see Promotionals, page 9, and individual Programs of Study, pages 10-17).

Add/Drop

Courses may be added or dropped during the add/drop period (see Academic Calendar). Dropped courses will not appear on the student's record. Students must obtain their advisor's approval to add or drop ensemble and studio instruction. Diploma students and students on Academic Probation must see their advisor to add or drop a course.

After the add/drop period, students must withdraw from courses; a grade of "W" will appear on the transcript. Students may not withdraw from courses during the final two weeks of classes (see the Academic Calendar for the last day each semester to withdraw from courses). Students may not drop or withdraw from a promotional (see Promotionals and Graduation Recitals, page 9). Students may not withdraw from Chamber Music or ensemble without written permission.

NEC/Tufts double-degree students are allowed to drop courses at NEC up to six class days after classes have begun at

Tufts. Since Tufts usually begins later than NEC, students will be allowed to drop courses at NEC after the NEC add/drop deadline. **This policy applies only to dropping. Adding at NEC must be done either after registration at Tufts (see double-degree policy statement available in the Dean's Office) or within NEC's add/drop period at the beginning of each semester.**

Transfer Credit

The Dean's Office reserves the right to award transfer credit. Students will most likely lose credit when transferring from another school to NEC. The admission audition determines the student's studio level. However, an evaluation of the complete transcript and placement exam results, along with the audition, determines the student's class level.

Transfer Students

Academic credit earned at other accredited institutions prior to enrollment at NEC is transferred to the NEC bachelor of music degree program as follows:

Studio Instruction credit is granted according to admission audition placement in students' major performance areas.

Ensemble credit is granted to correlate with students' studio status. For example, transfers at the sophomore studio level are granted a maximum of two ensemble credits (i.e., one ensemble credit per semester).

Chamber Music requirements must be fulfilled at NEC by all performance majors except those violin, viola, and cello majors entering at the junior studio level, who will be granted a maximum of two credits.

Music Theory credit with a grade of C or better is transferred only after NEC placement testing which must be completed prior to beginning music theory courses at NEC. If no credit in music theory has been earned at other institutions, credit for courses from which a student is exempted by examination must be earned in higher level theory courses at NEC.

Music History credit with a grade of C or better is transferred routinely, provided that the historical content and scope of work so credited is comparable to similar courses at NEC.

Liberal Arts credit with a grade of C or better is transferred routinely. However, a writing course, in which the student earns a grade of B- or better, may substitute for NEC's freshman writing course. Liberal Arts credit may not be used to fulfill the core requirement without approval from the department chair and the Dean.

Elective Credit courses completed with a grade of C or better at other accredited institutions prior to enrollment at NEC and not otherwise transferred to the student's degree program may be transferred as elective credit.

The amount of transfer credit awarded is determined during the student's first semester at NEC and agreed upon in writing. A student may transfer no more than one half of the total number of credits needed to earn a bachelor's degree. Transcripts must be received no later than August 15.

Students accepted to the Diploma Program should petition through the Dean's Office for transfer credit.

Enrolled NEC Students

After the time of matriculation, all bachelor's degree students* may transfer a maximum of 16 credits in the following ways :

English-speaking students

(1) All bachelor's degree students may transfer up to four credits earned in courses that do not duplicate courses offered at NEC. In most cases, these credits should be earned as general electives and approval must be granted in advance by the undergraduate advisor. If these courses are to substitute for departmental requirements the appropriate department chair must give approval in advance, after consultation with the undergraduate advisor.

(2) All bachelor's degree students who fail or withdraw from NEC courses may substitute a maximum of 12 credits earned from similar courses taken elsewhere, subject to the following conditions: Credits transferred as general elective credits must be approved in advance by the undergraduate advisor; credits transferred for departmental requirements must be approved in advance by the appropriate department chair, after consultation with the undergraduate advisor. In addition to these 12 substituted credits, students may transfer a maximum of four credits earned elsewhere (see number 1 above).

Students required to take Intensive English

Students required to take Intensive English for one semester may transfer up to eight credits; students required to take Intensive English for two or more semesters may transfer a maximum of 16 credits. General elective credit will be approved by the undergraduate advisor. Students proposing to substitute credit for departmental requirements first must have the undergraduate advisor's approval; approval must then be granted by the appropriate department chair before the credits are earned. Students who take only one semester of Intensive English may transfer 8 credits for the first semester of Intensive English and up to 8 additional credits according to numbers 1 and 2 above.

***Transfer* students may transfer a maximum of 60 credits toward their bachelor's degree program. For example, if before the time of matriculation a student transferred 50 credits toward his or her degree program, he or she would be allowed to transfer up to ten credits after matriculation according to the above policy.**

Transfer credits are added to the total credits, but course grades are not averaged into the CGPA.

Credit by Examination

Advanced Placement Program (APP)

Students will receive APP credit toward the bachelor's degree provided they do not take courses which cover the same material as that covered by APP exams. The total number of credits that may be transferred from the APP is 4. Credit for APP exams must be transferred by the end of a student's first year at NEC. New England Conservatory of Music accepts APP scores of 3 or better in general studies and appropriate elective courses. A score of 5 on the APP English Literature/Composition exam exempts students from NEC's freshman writing course.

College Level Examination Program (CLEP)

With prior approval from the undergraduate advisor students may transfer 4 credits earned through the CLEP exams. They also may transfer with approval up to 12 credits earned

through the CLEP exams if they have fallen behind in their degree program (see Transfer Credit, page 6).

Acceptable CLEP scores vary; the number of credits granted is determined on a case by case basis.

Additional information regarding APP and CLEP is available in the Dean's Office.

Auditing

Only matriculated students may audit a class. Students must obtain the instructor's signature and pay an audit fee in addition to the tuition fee. A record of the audited course will appear on the transcript with the notation AUD. Credit will not be granted retroactively for courses in which students have been registered as auditors.

Special Students

Special students are non-matriculated students taking courses for credit (they may not audit courses). Application takes place at the beginning of the fall and spring semesters. Special students are accepted into classes only as space permits and with the permission of the instructor. No degree or diploma award may be conferred on special students. Special students registered for studio in the String department are required to participate in ensemble. **For information and application contact the Registrar's Office.**

Grading System

Studio instruction, coursework:

Grade	Quality Points
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D	1.0
F	0
W	0
INC	0

Ensemble, chamber music, promotional evaluation:

P	Pass	0
U	Unsatisfactory	0
W	Withdrawal	0
IP	In Progress	0

Recital:

P	Pass	0
U	Unsatisfactory	0

For the recital, only the grade of P (Pass) is recorded on the transcript. The grade of IP (In Progress) remains permanently on the transcript only for promotionals. A grade of NR (No Record) is recorded when no grade is assigned by the instructor.

Course Credit

Generally, one semester credit equals 15 hours of class instruction per semester. Exceptions to this equivalency occur in studio instruction and ensemble.

Grade Point Averages

A grade point average (GPA) is calculated for each student at the end of each semester. A GPA is computed by first multiplying the credits for each course by the quality points for the grade received in that course. The sum of these products is then divided by the total number of credits completed in the semester. Credits for courses in which a grade of P, INC, IP, or U is given are not used in the GPA computation. When an INC is replaced by a letter grade, the GPA is recalculated.

A cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of all averaging credits. Transfer credits are not included in the CGPA. NEC summer school grades which are applied to a degree program are computed the same as semester grades.

The designation ND (Non-Degree) after a grade signifies that the grade and the credit received does not apply toward the degree/diploma being sought at NEC.

Grade Changes

A grade may be changed only to correct an error in calculation or recording. All grade changes must be approved by the Dean. Petitions for grade changes must be submitted by the instructor to the Dean's Office in writing no later than the end of the semester following the semester in which the course was taken.

Repeated Courses

Academic credit for a degree requirement may not be earned twice for the same course. Only the highest grade in repeated courses is computed into the grade point average. However, all attempts are recorded and all grades remain on the transcript. Retaking a course in which an F has been received (and therefore no credit has been earned) is not considered "repeating" the course. The course must be taken again to earn required credit, but the original F is calculated into the grade point average and remains on the transcript.

Incomplete Policy

Incompletes will be granted only to those students who are unable to complete course requirements as the result of illness (a doctor's note will be required) or death in the family or of a loved one. A grade of Incomplete will be assigned only with the approval of the Dean's Office. All incomplete courses must be completed no later than two weeks after the beginning of the next semester of attendance. Otherwise, a failing grade will be recorded. Time limit exceptions are made for Incompletes in Studio Instruction. The designation for incomplete, "I," and the grade earned for the course, are recorded permanently on the transcript.

Academic Standing

Dean's List

Students in the Bachelor of Music program who complete a full-time load with a semester grade point average of 3.700 or better, no grade less than B, and no grade of U, INC or IP (except for an IP in Studio Accompaniment, ACMP 411T) are named to the Dean's List. They are eligible to take one or two credits beyond the maximum full-time load without incurring extra tuition in the semester immediately following that in which they were named to the Dean's List. Students so qualified must obtain a tuition waiver from the Dean's Office. Students who earn credits under Dean's List tuition waivers are subject to NEC's Residency Policy.

Students enrolled full-time in the NEC/Tufts double-degree

program will be named to the Dean's List at both schools, regardless of number of credits earned at either school, if they fulfill the Dean's List requirements at both institutions (3.700 GPA at NEC; 3.400 GPA at Tufts). Students enrolled at NEC for 12 or more credits will be considered full-time at NEC, and are eligible for NEC's Dean's List independent of their status at Tufts.

Students enrolled in the Undergraduate Diploma program are not eligible for the Dean's List.

Good Standing

To qualify for continued financial assistance (see pages 66-67) students enrolled in Conservatory degree/diploma programs must maintain good academic standing. Undergraduate student who have passed their promotionals, earned a cumulative grade point average of 2.00 or better (with no more than one failing grade), and are making satisfactory progress in their programs are in good standing.

Academic Probation

Academic Probation is a procedure by which students are warned of deficiencies in their progress toward completion of degree/diploma requirements.

Students who are placed on Academic Probation as the result of one semester's unsatisfactory academic performance must return to satisfactory standing by the end of the succeeding semester at NEC. (Although grades earned in NEC Summer School are calculated into the CGPA, work done in Summer School will not remove a student from Academic Probation. If a student is placed on Academic Probation in the spring semester, he or she may not be removed from probation until the end of the fall semester.) Students placed on Academic Probation for two consecutive semesters will lose all financial aid for the next semester in attendance at NEC.

Any of the following conditions will result in Academic Probation:
(1) A semester grade point average lower than 2.000
(2) Two or more grades of F
(3) A failing grade in a promotional
(4) A failing grade in Intensive English

Students will be subject to suspension from NEC for one or more semesters, or may be subject to dismissal from NEC if: (1) they are placed on Academic Probation for two consecutive semesters, or (2) they fail two consecutive promotional evaluations within two years.

If a student wishes to return to NEC after having been suspended from a degree/diploma program, a written request should be submitted to the Dean's Office. The Academic Probation Committee will review the student's record and, along with the department chair, will consider the student's readmission. If students are allowed to return to NEC after suspension and fail to maintain satisfactory academic performance, they are subject to dismissal from their degree/diploma program. The case of every student subject to suspension or dismissal on the basis of the policy stated above will be reviewed by the Academic Probation Committee which will make a recommendation to the Dean. The Dean's decision is final in all cases.

Notations of Academic Probation, Suspension, and Dismissal are recorded permanently on the transcript.

Academic Dishonesty

All students have an obligation to behave honorably and to respect ethical standards in carrying out their academic assignments. Cases of academic dishonesty, such as cheating or plagiarism, will be reviewed by the Dean. The student may be subject to Disciplinary Probation and/or possible suspension or dismissal.

Disciplinary Probation

Students whose behavior is considered detrimental to the well-being of other students or whose conduct is inconsistent with the expectations of NEC may be placed on Disciplinary Probation by the Disciplinary Probation Committee. Serious or repeated offenses may cause a student's immediate suspension or dismissal.

Students who are placed on Disciplinary Probation at any time during a semester may be retroactively denied all institutional aid for that semester, and are ineligible for institutional aid the following semester. Pending a review by the Disciplinary Probation Committee, recommendations will be made to the Financial Aid Office.

Graduation Requirements

The Conservatory reserves the right to withhold the diploma if the following requirements are not met in full. All candidates for graduation must:
(1) complete all prescribed degree requirements, including required courses, promotionals, recital(s), final projects, other zero-credit requirements that pertain to the student's major, and courses transferred from other schools.
(2) achieve a cumulative grade point average of at least 2.000.
(3) finish Incompletes and fulfill non-promotional IPs at least one month prior to graduation.
(4) see advisor for a graduation review and fill out an intent-to-graduate form by the intent-to-graduate deadline (see Academic Calendar).
(5) meet all obligations, including the return of books, instruments and music to their respective libraries.
(6) pay *all* outstanding fees, tuition, and fines.
(7) complete an exit interview with the Financial Aid Office.
(8) pay any delinquent emergency loans.

Students must complete at least the requirements stated in numbers 1-4 to participate in the Commencement ceremonies. However, until all requirements and obligations stated in numbers 1-8 are met, diplomas and transcripts will be withheld. If students have any questions about their degree requirements they are expected to consult with their academic advisor.

Note: Students on Academic or Disciplinary Probation are ineligible to graduate until the terms of the probation are satisfactorily fulfilled.

Academic Records

Transcripts will be released only with the student's written request. NEC recognizes the student's right to examine educational records and control access by others in accordance with the Family Educational Rights and Privacy Act (FERPA), passed by the United States Congress in 1974. A copy of NEC's FERPA policy may be obtained from the Registrar's Office.

Transcripts are of two kinds:
Official: bearing the college seal and official signature of the

Registrar. Transcripts are sent directly to designated institutions. If issued to the student, transcripts are enclosed in a sealed envelope and are deemed invalid if the seal is broken.

Unofficial: bearing the notation *Unofficial Transcript—not valid for transfer*, and issued to students for their own use.

The first copy, official or unofficial, is free of charge. Refer to Fees (page 65) for charge for subsequent copies. All requests must be signed, dated, and addressed to the Registrar's Office. Transcripts will be withheld if a student owes money to NEC.

Promotionals and Graduation Recitals

A promotional is a yearly evaluation in the student's major area of study. Students perform for their department faculty, or in the case of composition majors, present their work for review. Students must take and pass a promotional after every two semesters of studio instruction (in May or December). Failing a promotional results in Academic Probation (see page 8).

Students may not drop or withdraw from a promotional without the written approval of the department chair and the Dean. However, students may petition the Dean's Office to have their promotionals deferred. Deferrals will be granted only under exceptional circumstances, and for only one semester. Students who wish to defer a promotional must obtain a Promotional Deferral form from the Dean's Office. This form must be approved prior to the scheduled promotional date. Deferred promotionals are recorded permanently on the transcript with a grade of IP (In Progress).

Students who fail or defer a promotional must pass that promotional level within two semesters, or be subject to dismissal. It shall remain at each department's discretion to schedule the promotional within this time period.

Graduation recitals must be given no later than the Sunday before Commencement. Students who wish to do their graduation recitals off campus must obtain written approval from their department chair and the Dean. Some departments may require a tape of the recital to be forwarded to the department chair.

Beyond-Degree Studio

Students who have completed their studio requirement, but who still are enrolled in a degree/diploma program, may register for *Beyond-Degree Studio* (charged at 60% of the current studio rate). A grade is earned and will appear on the transcript, but no credit is granted (see page 64). **String majors registered for *Beyond-Degree Studio* are required to participate in ensemble. However, if the ensemble requirement has been fulfilled, students may take ensemble for zero credit.**

Independent Study

Appropriately qualified juniors and seniors with a minimum CGPA of 3.000 may pursue an independent study with the approval of the department chair and the Dean. The independent study is an opportunity for the student to explore an area of special interest; however, the chosen topic may not duplicate the content of any course currently offered at NEC, including Studio Instruction and Chamber Music. Independent study credit may be applied only toward the fulfillment of liberal arts and elective credit requirements. Exceptions must be approved by the department chair and the Dean.

A student may not earn more than 3 credits for an independent study, and may not earn more than a total of 6 credits in independent studies toward the Bachelor of Music degree.

Permission to pursue an independent study may be granted after one semester of enrollment, once a cumulative grade point average has been calculated. Faculty supervise independent studies on a volunteer basis. The student must enlist a faculty member to supervise the independent study, and must submit a proposal to the faculty member and then to the Dean prior to the semester in which the independent study is to be done. The student and faculty member are expected to meet three times during the semester.

Students in the undergraduate diploma program may request an independent study only in music related subjects.

Independent studies are not permitted in the Music History and Music Education departments.

Cross-Registration

Courses at Northeastern University, Simmons College, and Tufts University

Students at NEC may apply courses taken at Northeastern University, Simmons College, and Tufts University toward their degree. Generally, students may cross-register for no more than two NEC semesters, and may elect only those courses that do not duplicate courses offered at NEC. This opportunity does not apply to summer programs at these schools. When selecting courses at Simmons and Tufts, students must first receive permission from NEC's Dean, then from the Dean of the second institution. When selecting courses at Northeastern University students must first receive permission from NEC's Dean, and then from the chairperson of the Department of Music at Northeastern.

Double Major

Appropriately qualified, enrolled Bachelor of Music candidates may apply for double major status. The double major combines most often a performance area with Music History or Music Theory. While a double major in performance and Composition is possible, additional tuition will be charged. A double major in two performance areas is unusual. Should permission be granted, additional tuition will be charged.

Students approved to pursue the double major should expect to attend the Conservatory for five full-time years. The double major curriculum is approved and designed in consultation with the appropriate department chairs and the Dean. Students wishing to combine performance with Music History or Music Theory may apply for the double major at the end of the sophomore year. Students wishing to combine performance and Composition, or two performance areas, apply for the double major at the end of the first year.

NEC/Tufts University Five-Year Double-Degree Program

Students who wish to combine studies in liberal arts and musical disciplines may choose the New England Conservatory-Tufts University Double-Degree Program. Students earn a Bachelor of Arts or Bachelor of Science degree from Tufts, and a Bachelor of Music degree from NEC. Tufts offers students in this combined program the opportunity to major in any area except degree programs in engineering, occupational therapy, and mental health.

As stipulated by Tufts, students must fulfill all degree requirements, including foundation and distribution requirements as well as concentration recommendations. Requirements for the Bachelor of Music degree include all music-related course work as outlined in the individual program of study. Individual program schedules are flexible and are designed in consultation with the academic advisor at each institution.

If a student wishes to discontinue his or her participation in the five-year program, he or she may complete studies at either institution.

Students should follow instructions for, and complete entirely, the applications for admission to both NEC and Tufts University. Application fees must be paid to both institutions. Complete information on application procedures is available at the NEC Office of Admission.

The Conservatory strongly recommends that first-year students in the double-degree program reside in housing at Tufts University, which is located in Medford, MA, just outside of Boston. Further information on dormitories, board charges, and Tufts student life is contained in the Tufts University Bulletin.

Tuition and fees for the double-degree program are paid to Tufts, and awards of financial assistance and/or scholarships are made by Tufts.

Entering students who receive Tufts scholarship aid may expect renewal for two more years provided need continues and academic progress is satisfactory. Application for aid is necessary each year. In the last two years, application for scholarship aid must be made to NEC. Its awards may be less than those previously received from Tufts. Tufts will make every effort, however, to meet each student's need as estimated by Tufts through federal scholarships, loans, and employment funds to supplement the scholarship award of the Conservatory.

Students transferring from other institutions normally are not accepted into this program. Students already enrolled at either of the participating schools, however, may seek admission to the program by applying to the other institution. If they are not already receiving financial aid from Tufts, they are eligible to apply for aid after one year.

Students must complete the requirements for their degrees at both institutions before either degree is conferred.

UNDERGRADUATE PROGRAMS OF STUDY

Bachelor of Music

The undergraduate curriculum is designed to provide extensive training in the student's major, comprehensive instruction in music theory and music history, and a broad introduction to liberal arts disciplines.

Degree programs may be pursued in the following majors:

Bassoon
Clarinet
Contemporary Improvisation*
Composition
Double Bass
Euphonium
Flute
Guitar
Harp
Historical Performance
Horn
Jazz Studies*
  Jazz Composition Concentration
  Jazz Performance Concentration
Music History
Oboe
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Performance

**The Department of Improvisation includes the Contemporary Improvisation and Jazz Studies majors. First-year students may enter the Department of Improvisation without having declared a major, but are expected to declare a major at the end of the first year.*

Brass — *Credit Distribution*

Trumpet, Horn, Trombone, Euphonium, Tuba

Studio Instruction in the Major 32
(PRCBR 100)

Brass 4
PRCBR 340T (four semesters)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Chamber Music (CHM 120) 2

Electives 10

Total credits 120

Additional Requirements
(1) Promotional Evaluation in major instrument in first, second and third years (PRCBR 195, 295, 395).
(2) Pre-recital passed.
(3) Recital in senior year (PRCBR 499).

Composition — *Credit Distribution*

Studio Instruction in Composition 32
(CMP 100)

Composition 20
First year: CMP 131
Sophomores: CMP 411T-412T*
Juniors: CMP 453T-454T and THYG 515-516
Seniors: CMP 443T-444T

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110) 4

Class Instruction 2
Instrumental/vocal from: ME 121, 132, 141-2, 151-2, 161-2; PNO 130; VC 161-2, 261-2

Total credits 122
*For CMP 411T, the prerequisite of THYU 207-208 is waived for sophomore Composition majors.

Additional Requirements
(1) Promotional evaluation in first, second and third years (CMP 195, 295, 395).
(2) If the junior promotional is not passed, a further review of the student's work will be required during the senior year (CMP 490).
(3) Chamber Music is not required, although participation as conductor, coach, performer, or observer is recommended.

Contemporary Improvisation — *Credit Distribution*

Studio Instruction in Contemporary Improvisation (IMPRV 100; or assigned by department) 32

Improvisation 12
IMPRV 181-182, 283T-284T, 385T-386T

Music Theory 20
THYU 101, 102 (6 credits)
THYU 107 (2 credits)
THYU 201, 202 or 205, 206 (6 credits)
THYU 207-208 (6 credits)

Music History 12
MHST 112, 211, 212 (6 credits)
(should be taken in sequence)
Electives (6 credits)

Liberal Arts 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (IMPRV 110) 8

Electives 10

Total Credits 120

Additional Requirements
(1) Promotional Evaluation in major instrument in first, second and third years (IMPRV 195, 295, 395). The student will submit a tape of two pieces and a detailed paper outlining the year's progress and plans for the future.
(2) Recital in senior year (IMPRV 499).

Double Bass — *Credit Distribution*

Studio Instruction in the Major 32
(STR 100)

Strings 2
STR 130T (two semesters)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110)* 8

Electives 14

Total credits 120

*Part-time students registered for studio or *Beyond-Degree Studio* (see page 9) are required to participate in ensemble.

Additional Requirements
(1) Promotional Evaluation in first, second and third years (STR 195, 295, 395).
(2) Recital in senior year (STR 499).

Guitar — *Credit Distribution*

Studio Instruction in the Major 32
(STR 100)

Strings 4
STR 283T-284T (sophomore year)
STR 383T-384T (junior year)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble* 6

Chamber Music** 4

Electives 10

Total credits 120

*Four semesters Vocal Ensemble (CHOR 110) and two semesters of Guitar Ensemble (STR 110).
**May be fulfilled by either CHM 120 or STR 140T, by advisement.

Additional Requirements
(1) Promotional Evaluation in first, second and third years (STR 195, 295, 395).
(2) Recital in senior year (STR 499).

Harp — *Credit Distribution*

Studio Instruction in the Major 32
(WW 100)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Chamber Music (CHM 120) 2

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluation in first, second and third years (WW 195, 295, 395).
(2) Pre-recital must be passed two weeks before the senior recital may be given.
(3) Recital in senior year (WW 499).

Historical Performance — *Credit Distribution*

Studio Instruction in the Major 32
(HP 100)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts	24
LARTS 111, 211-222 (6 credits)	
Electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 Career Skills (junior year)	
Historical Performance Ensemble (HP 110)	8
Electives	16
Total credits	120

Additional Requirements
(1) Promotional Evaluation in major instrument in first, second and third years (HP 195, 295, 395).
(2) Recital in senior year (HP 499).

Jazz Studies — *Credit Distribution*

Studio Instruction in the Major	32
(IMPRV 100 or as assigned by department)	
Improvisation*	16
IMPRV 181-182, 283T or 483T, 368, 378, 455T, 473T-474T	
Music Theory	20
THYU 101-102 (6 credits)	
THYU 107 (2 credits)	
THYU 201-202 or 205-206 (6 credits)	
THYU 207-208 (6 credits)	
Music History	12
MHST 112, 211, 212 (6 credits)	
(should be taken in sequence)	
MHST 117 and 408 or 438 (4 credits)	
Elective (2 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
Electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 Career Skills (junior year)	
Ensemble** (IMPRV 110)	8
Electives	6
Total Credits	120

*Level in jazz theory and ear training determined by placement exam. Students with deficient backgrounds are required to take IMPRV 263-264.
**Ensemble participation is not required of Jazz Composition majors. However, credits not earned in ensemble must be earned in electives.

Additional Requirements
(1) Promotional Evaluation in first, second and third years for performance majors (IMPRV 195, 295, 395). Promotional Evaluation in sophomore and senior years for Jazz Composition majors (IMPRV 297, 497).
(2) A written exam is included as part of the promotional at the end of the junior year.
(3) Recital in senior year for performance majors (IMPRV 499).

*Music History** — *Credit Distribution*

Each semester before they register, students should consult with the department chair about their program for the major.

Music History	24-30
MHST 111, 112, 211, 212 (8 credits)	
(must be taken in sequence)	
Electives (8-14 credits)	
MHST 535-536 (4 credits)	
(to be taken junior year)	
Guided Study in Music History (4 credits)	
(to be taken senior year)	
Music Theory	26
THYU 101-102 (6 credits)	
THYU 107 (2 credits)	
THYU 201-202 or 205-206 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
German (6 credits)**	
Electives (12 credits)	
Interdisciplinary Studies	2
INT 333-334 Career Skills (junior year)	
Studio Instruction	28
Instrumental/vocal	
(4 credits per semester for each of the first 3 years; 2 credits each semester of senior year)	
Ensemble***	6
Electives	4-10
Total credits	120

*Students applying to this program must meet the audition requirements for their instrument or voice and be recommended for admission to the school by the applied department.
**Students may test out of the language requirement, or substitute another language for German with written permission from the department chair.
***Students are assigned to ensemble as determined by their principal instrument.

Additional Requirements
(1) A portfolio of papers written and submitted during the course of the student's work at NEC must be presented to the department for review before graduation (MHST 497).
(2) Promotional evaluation in the student's applied department in the first, second, and third years.
(3) A lecture recital or separate lecture and half recital in the senior year, to be adjudicated by faculty from the Music History department and the student's applied department.

Organ — *Credit Distribution*

Studio Instruction in the Major 32
(ORG 100)

Organ 6
ORG 413T-414T (junior year) (2 credits)
4 credits from:
ORG 521, 527-528, 541, 542, 543-544, 571, 572
(See Graduate Course Offerings for descriptions of the above courses, page 57.)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110) 4

Electives 14

Total credits 120

Additional Requirements
(1) Promotional Evaluation in first, second and third years (ORG 195, 295, 395).
(2) Short recital in junior year (ORG 397).
(3) Full recital in senior year (ORG 499).

Percussion — *Credit Distribution*

Studio Instruction in the Major 32
(PRCBR 100)

Percussion 12
PRCBR 325T-326T
PRCBR 130T (four semesters)*
PRCBR 360T (four semesters)
PRCBR 435T-436T

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110) 8

Electives 4

Total credits 120
*Recommended for the first and second years.

Additional Requirements
(1) Promotional Evaluation in major instrument in first, second and third years (PRCBR 195, 295, 395).
(2) Pre-recital passed.
(3) Recital in senior year (PRCBR 499).

Piano — *Credit Distribution*

Studio Instruction in the Major 32
(PNO 100)

Piano 5
PNO 347T-348T (3 credits) sophomore, junior or senior year
PNO 451T (2 credits)

Music Theory 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies 2
INT 333-334 Career Skills (junior year)

Ensemble (CHOR 110)* 6

Chamber Music** 1

Electives 12

Total credits 120
*For the junior year Ensemble requirement, students may substitute Introduction to Accompanying Skills (ACMP 303T), or Advanced Accompanying Skills (ACMP 417T) and Studio Accompaniment (ACMP 411T).
**Chamber Music credit may be earned as follows: participation in Chamber Music (CHM 120); vocal or instrumental studio accompaniment (one semester); accompaniment of graduation recitals 1/2 credit per recital; participation in Piano Ensemble (CHM 271T).

Additional Requirements
(1) Performance of works from a cross-section of the complete repertoire, including contemporary music, is expected.

(2) Promotional Evaluation in first, second and third years (PNO 195, 295, 395).
(3) A pre-recital audition must be passed two to three weeks before the recital may be given.
(4) Recital in senior year (PNO 499). Students are encouraged to write program notes for the graduation recital.

Theoretical Studies — *Credit Distribution*

Students begin the Theoretical Studies major in the junior year. Those interested in the major should consult with the Graduate Theoretical Studies department chair. Students must pass a second-to-third year promotional in their applied area as a prerequisite to entry into the Theoretical Studies major. The department chair and the student design the program for the major at the end of the candidate's sophomore year.

Major Studio Instruction in Theoretical Studies — 8-16
(THYU 100; junior year optional, senior year required)

Theoretical Studies — 12
(undergraduate or graduate courses by advisement)

Music Theory — 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History — 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts — 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies — 2
INT 333-334 Career Skills (junior year)

Studio Instruction — 16-24
Instrumental/vocal

Ensemble (ORCH 110, CHOR 110, or as assigned) — 6

Electives — 6

Total credits — 120

Additional Requirements
(1) An analytical or compositional project written during the senior year must be submitted before graduation for approval by the Theoretical Studies faculty committee (THYU 498 or 499).
(2) A portfolio of work from the junior and senior years in theoretical studies is submitted to the faculty committee.

Violin, Viola, Violoncello — *Credit Distribution*

Studio Instruction in the Major — 32
(STR 100)

Music Theory — 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History — 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts — 24
LARTS 111, 221-222 (6 credits)
Electives (18 credits)

Interdisciplinary Studies — 2
INT 333-334 Career Skills (junior year)

Ensemble (ORCH 110)* — 8

Chamber Music (CHM 120) — 5

Electives — 11

Total Credits — 120
*Part-time students registered for studio or *Beyond-Degree Studio* (see page 9) are required to participate in ensemble.

Additional Requirements
(1) Violin majors may play viola for one semester in Chamber Music and for one semester in orchestra.
(2) One semester of viola class (STR 449T) is recommended for violin majors.
(3) Promotional Evaluation in major instrument in first, second and third years (STR 195, 295, 395).
(4) Recital in senior year (STR 499).

Vocal Performance — *Credit Distribution*

Studio Instruction in the Major — 32
(VC 100)

Voice — 4
VC 363T-364T (junior year)

Music Theory — 26
THYU 101-102 (6 credits)
THYU 107 (2 credits)
THYU 201-202 or 205-206 (6 credits)
THYU 207-208 (6 credits)
THYU 300-level (6 credits; includes a 20th-century topic)

Music History — 12
MHST 111, 112, 211, 212 (8 credits)
(should be taken in sequence)
Electives (4 credits)

Liberal Arts LARTS 111, 221-222 (6 credits) Language requirement: LARTS 187-188 (first year; 6 credits) LARTS 181-182 (second year; 6 credits) LARTS 185-186 (third year; 6 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (CHOR 110)	8
Electives	12
Total credits	120

Additional Requirements
(1) Vocal Performance majors must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(2) Promotional Evaluation in first, second and third years (VC 195, 295, 395).
(3) Recital in senior year (VC 499).

Woodwinds — *Credit Distribution*

Flute, Oboe, Clarinet, Bassoon, Saxophone

Studio Instruction in the Major (WW 100)	32
Music Theory THYU 101-102 (6 credits) THYU 107 (2 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26
Music History MHST 111, 112, 211, 212 (8 credits) (should be taken in sequence) Electives (4 credits)	12
Liberal Arts LARTS 111, 221-222 (6 credits) Electives (18 credits)	24
Interdisciplinary Studies INT 333-334 Career Skills (junior year)	2
Ensemble (ORCH 110)	8
Chamber Music (CHM 120)	2
Electives	14
Total credits	120

Additional Requirements
(1) Promotional Evaluation in major instrument in first, second and third years (WW 195, 295, 395).
(2) Pre-recital must be passed two weeks before the senior recital may be given.
(3) Recital in senior year (WW 499).

Undergraduate Diploma

The purpose of this program is to provide high level instruction in performance and composition. Admission standards are higher than those required for the Bachelor of Music. The Undergraduate Diploma program consists of three years of musical study that focus on studio instruction in composition, instrumental or vocal performance, and repertoire coaching. It includes ensemble, chamber music, and course work related to the major.

Diploma Requirements	*Credits*
Studio Instruction/Coaching/Tutorials	28-36
Course Work (including music theory, music history, languages, electives)	24-36
Ensemble*	0-6
Chamber Music (CHM 120)	0-6
Total	72

*All orchestral instrument majors in the Undergraduate Diploma program are required to participate for credit in large ensemble for six semesters. **String majors who are part-time in a seventh semester and registered for studio (or *Beyond-Degree Studio*, see page 9) are required to participate in ensemble.** (Students registered for *Beyond-Degree Studio* may register for ensemble for zero credit.)

Additional Requirements
(1) Promotional Evaluation first and second years (195, 295).
(2) Recital (399). Does not apply to Composition majors.

Commonwealth of Massachusetts Teacher Certification Program

Teacher Certification is an option for all students enrolled at NEC. Students must be accepted into the program by the Music Education Department. With careful planning, undergraduates may use elective credits to fulfill the requirements for teacher certification. If necessary, students may complete the certification process as a special student. Master's degree students in any major may enroll in undergraduate certification courses; with permission, some of these credits may be applied toward the master's degree elective requirement. Students enrolled in the master's degree in Music Education also may pursue Massachusetts certification. For a full description of this program, contact the Music Education department chair.

Students must complete the following courses by June 1994 to qualify for full certification. Effective October 1994, full certification in Massachusetts requires completion of a master's degree.

Music Education Orientation	**2**
Philosophical Study of Education	**2**
Teaching Classroom Music II	**3**
Teaching Classroom Music I or III	**3**
Teaching Choral Music or Teaching Instrumental Music	**2**
Music for Special Learners	**2**
Test, Measurement and Assessment in Music Education	**2**
Practice Teaching	**3**
Practice Teaching Seminar	**2**
Total credits	**21**

Students must participate in a weekly music education laboratory (ME 180), and they must pass a proficiency examination in piano; students specializing in instrumental education must demonstrate proficiency on wind and percussion instruments.

UNDERGRADUATE COURSE OFFERINGS AND FACULTY BY DEPARTMENT

Most courses listed on the following pages are offered each academic year. For complete and accurate information as to courses offered in the current academic year, consult the schedule of course offerings available each semester in the Registrar's Office.

Accompaniment

Vallecillo, Chair; Decima (leave of absence 93-94), Kibbe

Classroom Instruction

ACMP 303T — Introduction to Accompanying Skills
An introduction to the basic skills of vocal and instrumental accompanying: ensemble-playing, balance, transposition, playing of orchestral scores from reductions, figured bass realization and ornamentation, working with conductors. An audition will determine the student's placement in ACMP 303T or ACMP 417T. **(2 credits) Vallecillo**

ACMP 411T — Studio Accompaniment
Fifteen hours of accompanying at studio lessons. Co-requisite: ACMP 303T or ACMP 417T. **(0 credit) Coordinated by Vallecillo**

ACMP 417T — Advanced Accompanying Skills
Continuation of ACMP 303T. Placement by audition.
(2 credits) Vallecillo

ACMP 418T— Advanced Accompanying Skills
Continuation of ACMP 417T. Prerequisite: ACMP 417T.
(2 credits)

Brass and Percussion

Epstein, Chair; Bolter, Buda, Chapman, Davis, Firth, Hartmann, Hudgins, Katzen, Kavalovski, Mackey, Morrison, Schlueter, Schmitz, Sebring, Wadenpfuhl

Studio Instruction (PRCBR 100)

Classroom Instruction

PRCBR 130T — Chamber Music for Percussionists
(See page 33 for description of Percussion Ensemble.)
(1 credit) Epstein

PRCBR 325T— Drum Set Class
Drum set technique and performance (for classical percussion majors). The class will cover all drum set styles and will prepare classical percussion majors to meet the demands of drum set performance in today's music. Required one year for all undergraduate percussion majors. **(1 credit) Buda**
(Not offered 93-94)

PRCBR 326T — Drum Set Class
Continuation of PRCBR 325T. Prerequisite: PRCBR 325T.
(1 credit)

PRCBR 340T — Brass Orchestral Repertoire Class
A weekly seminar designed to provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy. **(1 credit) Bolter/Morrison**

PRCBR 360T— Percussion Orchestral Repertoire Class
Instruction in standard orchestral literature, including standard audition repertoire. Incorporates some of the significant chamber works featuring percussion: *L'histoire du soldat, Façade, La création du monde,* and *Kammermusiken No. 1.* Each year concludes with a mock full audition. **(1 credit) Hudgins**

PRCBR 435T— Hand Drumming
This class is intended as an introduction to the many disciplines and techniques of Latin-American hand drumming and the basic functions of Latin percussion. **(1 credit) Davis**

PRCBR 436T— Mallet Class
Designed to improve sight-reading abilities. **(1 credit) Faculty**

Chamber Music

Nickrenz, Chair; Allifranchini, Battisti, Bolter, Buswell, Carr, Chapman, Choi, Cirillo, Drury, Eifert, Fine, Gibbons, Hanks, Heiss, Hodgkinson, Katzen, Kim, Kitchen, Koff, Krasner, Lehner, Leisner, Lesser, Morrison, Palma, Radnofsky, Rosenblith, Ruggiero, Schlueter, F. Smith, R. Sullivan, Trampler, Tyson, Wakao, Wells, Wrzesien, B. Zander, P. Zander

Classroom Instruction

CHM 120 — Chamber Music
(See page 32 for a description of Chamber Music.)
(1 credit)

CHM 271T — Piano Ensemble
Semester-long partnerships in four-hand and duo-piano repertoire. Not repeatable for credit. By permission of instructor. **(1 credit) Faculty**

CHM 435T — Sonata and Lieder Repertoire
Study and preparation for public performance of pieces from the sonata and lieder repertoire. Open by audition to qualified string players (except double bass), pianists, clarinetists, and singers. **(2 credits) B. Zander**

CHM 436T — Sonata and Lieder Repertoire
Continuation of CHM 435T. Prerequisite: CHM 435T.
(2 credits)

Choral Conducting

Brooks, Chair

Classroom Instruction

CHOR 120 — Chamber Singers
(See page 33 for a description of Chamber Singers.)
(0 or 1 credit)

CHOR 437T — Choral Conducting
Study of beat technique, repertoire for church choir, high school and college chorus; use of young voices in choral ensembles. **(2 credits) Brooks**

CHOR 438T — Choral Conducting
Continuation of CHOR 437T. Prerequisite: CHOR 437T.
(2 credits)

Composition

Peyton, Chair; Berger, Ceely, Cogan, DiDomenica, Fletcher, Heiss, Hyla, Maneri, McKinley

Studio Instruction (CMP 100)

Classroom Instruction

CMP 131 — Compositional Notation
Development of notational exactness, precision and professional quality. Computer use will be encouraged after the development of hand-eye coordination in notational concepts. The study of different editions and individual manuscripts will be encouraged. **(2 credits) Hyla**

CMP 411T — Sixteenth-Century Counterpoint
(See page 29 for course description.) Prerequisite: THYU 107.
(3 credits) Davidson

CMP 412T — Sixteenth-Century Counterpoint
Continuation of CMP 411T. Prerequisite: CMP 411T or permission of instructor. **(3 credits)**

CMP 417T — Composition for Non-Majors
Intended for students who are not composition majors but who wish to pursue work in composition. **(2 credits)**
(Not offered 93-94)

CMP 418T — Composition for Non-Majors
Continuation of CMP 417T. Prerequisite: CMP 417T. **(2 credits)**

CMP 443T — Instrumentation and Orchestration
In-class demonstrations of all categories of instruments. Writing for individual instruments. Text: *Orchestration* by Samuel Adler. Permission of instructor required for non-majors. **(2 credits) Hyla**

CMP 444T — Instrumentation and Orchestration
Intensive study of selected scores; composition of a short piece for large chamber orchestra; preparation of score and parts for in-class performance. Continuation of CMP 443T. Prerequisite: CMP 443T. **(2 credits)**

CMP 453T — Introduction to Sound Synthesis
Compositional procedures associated with electronic sound

synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. Permission of the instructor required for non-majors. **(2 credits) Ceely**

CMP 454T — Introduction to Sound Synthesis
Continuation of CMP 453T. Prerequisite: CMP 453T. **(2 credits)**

CMP 490 — Senior Review
(See description under Composition program of study, page 11.) **(0 credits)**

Historical Performance

Gibbons, Chair; Jeppesen, Krueger, Monahan, Pinkham, Porter

Graduate courses are open to undergraduate Historical Performance majors by permission of the instructor and department chair.

Studio Instruction (HP 100)

Classroom Instruction

HP 413T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by participants and some outside reading. **(1 credit) Porter**

HP 414T — Elementary Thoroughbass
Continuation of HP 413T. Prerequisite: HP 413T. **(1 credit)**

HP 423T — Harpsichord Literature for Pianists
Survey of harpsichord literature from the 16th to the mid-18th centuries. Special attention is given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Field trips to the Museum of Fine Arts instrument collection to acquaint pianists with the sound and "feel" of antique harpsichords. Demonstrations and student performances supplemented by recordings. **(2 credits) Gibbons (Not offered 93-94)**

HP 447T — Issues in Historical Performance
This course is designed to help students understand different (and often conflicting) approaches to music of the past. Through the study of recordings made by Stravinsky, Bartok, Rachmaninoff and others, the course will survey the role of composer as performer and will progress to the role of performer as composer in the creation of the modern Baroque style. **(2 credits) Gibbons**

HP 448T — Issues in Historical Performance
Recordings will be used to trace the development of historical consciousness in performance from the beginning of this century to the present. Selected readings from influential works on performance practice will be used to help explain these developments. Parallels will be drawn between fashions in musical performance and those in contemporary composition and other arts. Prerequisite: HP 447T or permission of instructor. **(2 credits) Gibbons**

HP 463T — Classical Era Chamber Music Performance
Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of and techniques for the original instruments are examined; acoustical, social and philosophical aspects are discussed. Nineteenth- and twentieth-century attitudes and approaches to the Classical style are surveyed in writings and recordings. **(2 credits) Gibbons**

HP 464T — Classical Era Chamber Music Performance
Continuation of HP 463T. Prerequisite: HP 463T. **(2 credits)**

HP 481T — Keyboard Instruments and Repertoire: Bach to Beethoven
Examines standard keyboard repertoire originally composed for harpsichord or fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works will be explored from initial composing to present-day performing. **(2 credits) Gibbons (Not offered 93-94)**

HP 482T — Keyboard Instruments and Repertoire: Bach to Beethoven
Continuation of HP 481T. Prerequisite: HP 481T. **(2 credits) Gibbons**

HP 485T — Viol Consort
Basic technique of the instrument and exploration of the sixteenth- through eighteenth-century consort literature. The Conservatory has some instruments available for student use. Permission of instructor. **(2 credits) Jeppesen**

HP 486T — Viol Consort
Continuation of HP 485T. Prerequisite: HP 485T. **(2 credits)**

Improvisation

Netsky, Chair; Banacos, Blake, Bley, Buda, Cowan, Eade, Garzone, Giuffre, Goodrick, Hojnacki, Labaree, Leake, Lockwood, Longstreth, Maneri, Manson, McBee, McKinley, McNeil, Moses, Rabinovitz, Roos, Russell, Sandvik, Stepton

The Department of Improvisation encompasses two areas of study: Jazz Studies and Contemporary Improvisation. Jazz Studies courses focus on African-American traditions; Contemporary Improvisation courses provide students with the opportunity to synthesize diverse musical traditions such as Jazz, Contemporary Classical, and Ethnic musics through improvisation, performance, and composition.

Students are expected to bring a cassette recorder to all courses marked with an asterisk (*).

Studio Instruction (IMPRV 100 or as assigned by the department)

Classroom Instruction

IMPRV 181T — Fundamentals of Aural Training*
Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek and Spanish. Designed to develop interval recognition and understanding of harmonic implications. **(2 credits) Sandvik**

IMPRV 182T — Fundamentals of Aural Training*
Continuation of IMPRV 181. Prerequisite: IMPRV 181. **(2 credits) Blake**

IMPRV 263 — Introduction to Jazz Theory and Ear Training
Fundamentals of melodic transcription and modal improvisation. Required of students with deficiencies in jazz theory and

ear-training as determined by placement exam during Orientation. **(1 credit) Netsky**

IMPRV 264 — Introduction to Jazz Theory and Ear Training
Basic harmonic transcription and improvisation. Prerequisite: IMPRV 263. **(1 credit)**

IMPRV 283T — Advanced Aural Training*
Study of various twentieth-century musics with emphasis on advanced ear-training. **(2 credits) Netsky**

IMPRV 284T — Advanced Aural Training*
Continuation of IMPRV 283T. Prerequisite: IMPRV 283T. **(2 credits) Faculty**

IMPRV 368 — Jazz Repertoire
Advanced study, memorization and performance of standard jazz repertoire. Prerequisite: IMPRV 264 or by placement exam. **(2 credits) McNeil**

IMPRV 378 — Jazz Theory
Study and aural recognition of jazz vocabulary, including chord progressions, tune construction, solo construction, appropriate use of all chord/scale types. Open to non-majors by permission. Prerequisite: IMPRV 483T or IMPRV 283T or by placement exam. **(2 credits) McNeil**

IMPRV 385T — Development of Personal Style*
Exploration of model composition in various styles of composed and improvised music. **(2 credits) Blake**

IMPRV 386T — Development of Personal Style*
Directed study of those musicians' styles that are most relevant to students in the class. Prerequisite: IMPRV 385T. **(2 credits) Netsky**

IMPRV 425T — Development of Rhythmic Skills
Study of rhythm and the functions of the laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students will be expected to become proficient in playing studies and identifying rhythms from dictation and other sources. **(1 credit) Pollard (Not offered 93-94)**

IMPRV 443T — Aural Training and Improvisation After Schoenberg*
Students will learn by ear the stylistic language of early twentieth- century composers Arnold Schoenberg, Carl Ruggles, and Anton Webern using Third Stream aural training techniques towards the eventual goal of improvising in these styles. Assignments will include memorization of excerpts from pieces by these composers (from tape rather than score), ear training drills based on atonal theory, and solo and ensemble improvisations based on this material. Permission of instructor, or any one-semester course in the improvisation track. **(2 credits) Sandvik (Not offered 93-94)**

IMPRV 448T — Jazz Vocal Traditions
Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to the contemporary styles of singers such as Lauren Newton and Cassandra Wilson. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. Consideration of the mutual influences of the vocal and instrumental traditions, and the influence of jazz singing on other styles such as pop and Brazilian music. Classes and course work will include reading, listening, lectures, videos, and guest lecturers. **(2 credits) Eade (Not offered 93-94)**

IMPRV 451T — Issues and Trends in American Music
A series of lectures and discussions that address issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond from a list of questions and problems that form the framework of the course. **(2 credits) Faculty (Not offered 93-94)**

IMPRV 455T — Lydian Chromatic Concepts
Introduction to the theoretical concepts formulated by George Russell; analysis of jazz and non-jazz compositions. Prerequisite: IMPRV 378. **(2 credits) Russell**

IMPRV 456T — Lydian Chromatic Concepts
Continuation of IMPRV 455T. Prerequisite: IMPRV 455T. **(2 credits) Russell**

IMPRV 457T — Advanced Lydian Chromatic Concepts
Analysis of twentieth-century compositional techniques for the jazz composer; development of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: IMPRV 456T. **(2 credits) Russell**

IMPRV 458T— Advanced Lydian Chromatic Concepts
Continuation of IMPRV 457T. Prerequisite: IMPRV 457T. **(2 credits) Russell**

IMPRV 461T — Yiddish Music Performance Styles
An introduction to the various types of Jewish music that flourished in Eastern Europe and the Americas. Survey of styles including folk, theater, cantorial, hassidic, and klezmer (instrumental). Individual and group performance projects. **(2 credits) Netsky**

IMPRV 473T— Arranging I
Orchestration and instrumentation; analysis of works from the jazz repertoire. Prerequisite: IMPRV 378. **(2 credits) Longstreth**

IMPRV 474T — Arranging I
Continuation of IMPRV 473T. Prerequisite: IMPRV 473T. **(2 credits)**

IMPRV 475T — Arranging II
Arranging for a seventeen-piece jazz band or commercial band. Melodic analysis and basic voicing techniques for 8 brass, 5 saxophones, 4 rhythm. Basic chord progressions. Prerequisite: IMPRV 474T. **(2 credits) Longstreth**

IMPRV 476T — Arranging II
Continuation of IMPRV 475T. Prerequisite: IMPRV 475T. **(2 credits) Longstreth**

IMPRV 477T— Indian Modal Improvisation*
Introduces the basic melodic and rhythmic concepts of North Indian classical music through a combination of playing and directed listening. Three different ragas will be introduced. Exploration of each of these ragas through playing (on Western instruments) and through singing. Focus on melodic grammar and mood (rasa) of each raga. Experimentation will be with different forms of Indian improvisation both in free rhythm and using Indian rhythmic cycles. **(2 credits) Rabinovitz**

IMPRV 478T — Third Stream Explorations: A Boston Perspective
Explores developments in Third Stream music with Boston as the focus. From Richard Twardzik and Johnny Hodges to T. J. Anderson and Gunther Schuller, from the Cambridge folk explosion in the 60s to contemporary classical music today, we will investigate the many areas of activity that have kept Boston's musical scene vitally creative. The course features

guest lecturers, analysis of compositional and improvisational styles, some transcription, and discussion of the social and cultural issues that influence the music. **(2 credits) Eade**
(Not offered 93-94)

IMPRV 482T — Music of Billie Holliday
Historical survey of the four major periods of Billie Holliday's career. Memorization and performance of pieces from her repertoire will be required. **(2 credits) Blake**
(Not offered 93-94)

IMPRV 483T— Jazz Ear Training
The understanding of melodic line through the study of direction, function and p urpose. The identification of tensions on chord changes and the ability to construct melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing with solos transcribed from records. Prerequisite: IMPRV 264 or by placement exam. **(2 credits) Garzone**

IMPRV 487T— Senior Seminar in Musicianship*
This course will focus on developing and expanding each student's unique musical personality through advanced ear training and the integration of previous learning experiences and sources of musical inspiration. It will also provide new insights into concert preparation, career strategies, and the development of the student's repertoire. **(2 credits) Blake**

IMPRV 488T— Senior Seminar in Musicianship*
Continuation of IMPRV 487. Prerequisite: IMPRV 487.
(2 credits)

Interdisciplinary Studies

INT 333 — Career Skills
Lecture format with professionals in the music business brought in to discuss their areas of expertise. Topics include resumes, press packets, networking, taxes for musicians, auditioning, and entertainment law. **(1 credit) Annis, R. Sullivan**

INT 334 — Career Skills
Students divide into small groups to research an area of interest in the music field. Alumni interviews are encouraged. Research is presented to the class at the end of the semester. With the instructor's consent, students may substitute Internship in Arts Management (INT 440) for this class. Prerequisite: INT 333. **(1 credit) R. Sullivan**

INT 420 — Independent Pedagogy Practicum
Available to brass, guitar, piano, string, and woodwind majors (juniors, seniors). Practical pedagogical experience in the student's instrumental field: assignment to a teacher in the Preparatory School; supervision in teaching and observation of lessons; conferences/feedback; choosing repertoire; assisting in coaching; general development of teaching skills; and periodic educational philosophy/psychology seminars throughout the semester. Permission of instructor. **(1 credit) Stackhouse**

INT 440 — Internship in Arts Management
An opportunity for students to gain practical experience in the area of arts management. Interns are placed with such organizations as management and public relations firms, publishing and recording companies, orchestras, opera companies, and arts councils. **(1 credit) Emmanuel-Maffa**

INT 450 — Independent Study
(See page 9 for description.) **(1-3 credits)**

INT 460 — Cross Registration: Northeastern
(See page 9 for description.) **(2-3 credits)**

INT 470 — Cross Registration: Simmons
(See page 9 for description.) **(4 credits)**

INT 480 — Cross Registration: Tufts
(See page 9 for description.) **(2-4 credits)**

INT 820, 840 — Beyond-Degree Studio
(See page 9 for description.) **(0 credit)**

Liberal Arts

McPherson, Chair; Chandler, De Alba, Desjardins, DiPasquale, Hicks, Joshel, Klein, Reed, Reutlinger, Roush, Squire, Truscello

The offerings of the Liberal Arts Department are structured around core courses in the humanities. They exemplify one of the main goals of liberal arts courses at the Conservatory: to provide the cultural, social, intellectual, and political context from which music comes. Liberal Arts courses also provide opportunities to study in the major academic disciplines, and to begin to understand the problems and issues that each discipline addresses. The curriculum offers a broad range of courses: some are focused on a language, on literature, history, cultural studies, art, and the sciences; others combine various disciplines. Another function of the Liberal Arts courses is to ensure that students reach college-level proficiency in the essential skills of writing, thinking, and critical reading.

The Liberal Arts Department offers Intensive English and English as a Second Language programs. Students should see the International Student Handbook for more information.

First-Year Core Curriculum

LARTS 111 — Freshman Writing
Instruction in writing, close reading, academic conventions, computing, and research skills. **Chandler, Reed**

LARTS 212 — Humanities Tutorial
This course is to be taken with Humanities II (LARTS 222) for students who have taken ESL II. **(2 credits) Joshel**

LARTS 221 — Core Course, Humanities I
Culture and society 1450-1680. **(2 credits) Joshel**

LARTS 222 — Core Course, Humanities II
Culture and society 1680-1914. Prerequisite: LARTS 221.
(2 credits) Klein

Liberal Arts electives may be taken after a student has satisfactorily completed LARTS 111, 221 and 222.

Languages

LARTS 113T/114T — Intensive English I
LARTS 115T/116T — Intensive English II
Practices vocabulary and grammar, reading and listening comprehension to prepare students for the TOEFL.
(8 non-degree credits per semester) DiPasquale, Truscello

LARTS 137T — English as a Second Language I
Speaking and writing practice, reading and listening comprehension, vocabulary development, and selected grammar and usage exercises. Placement by exam. **(2 credits) Chandler**

LARTS 138T — English as a Second Language I
Reading and listening comprehension; American history, culture, and politics; development of study skills such as note taking, outlining, and skimming. Prerequisite: LARTS 137T or placement by exam. **(2 credits) Chandler**

LARTS 181 — Introduction to Spoken German I
Practice in hearing, speaking, and writing skills to develop a knowledge of basic grammatical structures. The course is designed to teach a thorough command of the language for the reading of fiction or expository prose, or for study in Germany. **(3 credits) Reutlinger**

LARTS 182 — Introduction to Spoken German II
Continues instruction in basic grammatical structures and adds selected texts for group and individual study. Prerequisite: LARTS 181. **(3 credits) Reutlinger**

LARTS 185 — French I
Students learn to use the spoken language and study pronunciation while developing listening comprehension, reading and writing abilities. Laboratory work supplements the class. **(3 credits) Squire**

LARTS 186 — French II
Continuation of LARTS 185. Prerequisite: LARTS 185. **(3 credits)**

LARTS 187 — Italian I
Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. **(3 credits) De Alba**

LARTS 188 — Italian II
Continuation of LARTS 187. Prerequisite: LARTS 187. **(3 credits)**

LARTS 237T — English as a Second Language II
Uses autobiography to increase the fluency of reading and writing. Students write their autobiography and a review of an autobiography they have read. Prerequisite: LARTS 138T or placement by exam. **(2 credits) Chandler**

LARTS 238T — English as a Second Language II
Focus is on the biography *Mozart* by Marcia Davenport and on the film *Amadeus*. Students read the biography and then write a summary biography on Mozart. They then view *Amadeus* and write a paper comparing the two versions of Mozart's life. **(2 credits) Chandler**

Literature

LARTS 320 — Classics
A "Great Books" course that concentrates on some enduring and influential works in the western tradition, such as, *The Divine Comedy, Faust, Don Quixote, Paradise Lost, Middlemarch, Crime and Punishment, Ulysses,* and other works. **(2 credits) McPherson**

LARTS 325 — Shakespeare
Discussion and analysis of Shakespeare's tragedies *Hamlet, King Lear, Othello,* and *Macbeth.* Examination of these plays as drama, poetry, film, and, where appropriate, opera. **(2 credits) McPherson**

LARTS 326 — Women and Literature
We examine the writing of African-American, Asian-American, and Latin-American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class and gender. **(2 credits) Joshel (Not offered 93-94)**

LARTS 347 — British Literature Since 1800
Reading and analysis of individual works within the tradition of English literature to develop an understanding of the methods and techniques of literary creation, the relationship between the writer and literary tradition, the aesthetic ambitions of the individuals and their roles as artistic creators. Works by Wordsworth, Austen, Tennyson, Auden, Lessing, and others will be discussed. **(2 credits) Klein (Not offered 93-94)**

LARTS 348 — American Literature
Reading and analysis of representative works from American literature, using authors such as Melville, Dickinson, Hemingway, Langston Hughes, Morrison, and others to understand the central themes of that literature and its impact on American society. **(2 credits) McPherson**

LARTS 445 — Contemporary Literature
This course focuses on analysis and discussion of contemporary novels chosen for their technical variety and for their representation of different cultural aspects of modern life. Texts: Julian Barnes, *Flaubert's Parrot* ; Italo Calvino, *The Baron in the Trees;* Kazuo Ishiguro, *Artist of the Floating World;* Jamaica Kincaid, *Lucy;* Milan Kundera, *The Unbearable Lightness of Being;* Gabriel Garcia Marquez, *Love in the Time of Cholera;* Toni Morrison, *Jazz;* Salman Rushdie, *Satanic Verses;* and Jeanette Winterson, *Written on the Body.* **(2 credits) McPherson**

LARTS 467 — Modernism
An examination of the modernist movement with a focus on works that express particular aspects of modernism drawn from literature, film, psychology, visual arts, and music. **(2 credits) McPherson (Not offered 93-94)**

History

LARTS 338 — Darwin, Marx and Freud
Traces the larger impact on our time of these seminal thinkers. The course emphasizes the general principles of their theories by reading original works and interpretations, and by analyzing the general influences and criticisms of these theories. **(2 credits) McPherson**

LARTS 342 — The Politics of the Modern World
Examines the players and stakes in international politics today focusing on such issues as the rivalry of world powers, the struggle for oil and food, the emergence of nationalist and religious ideologies, and the dangers of nuclear proliferation. **(2 credits) Klein (Not offered 93-94)**

LARTS 415 — The Wealth and Poverty of Nations
Focuses on central philosophies of economic development, crucial issues in national and international economics, and contemporary problems in today's American economy. **(2 credits) Faculty**

LARTS 416 — China and Japan
Survey of the politics and society of China and Japan in the 20th century. **(2 credits) Klein (Not offered 93-94)**

LARTS 417 — Europe in the Twentieth Century
A study of Europe from the First World War to the present. The class discusses the rise of militarist, fascist, and Communist

challenges to democracy, the impact of the world Depression on the political and social character of Europe, the wave of anti-Semitism, the diplomacy of "appeasement," loss of world power after 1945, and problems confronting today's Europe. **(2 credits) Klein (Not offered 93-94)**

LARTS 421 — Holocaust
The politics of extermination in the 20th century. The class uses historical case studies, literature, film, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. **(2 credits) Klein (Not offered 93-94)**

LARTS 432 — Roman Culture and Society
Focuses on the organization of power in ancient Rome, and on its cultural expression in art, architecture, literature, and entertainment. **(2 credits) Joshel**

LARTS 442 — The American Century
A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power and the development of contemporary American society. **(2 credits) Klein (Not offered 93-94)**

Cultural Studies

LARTS 244 — Medieval and Renaissance Culture
Surveys the art, literature, and social rituals of Europe from 1000 to 1600; examines the social organization and cultural production of church, court, manor, and city-state. The course also covers the artistic and social context for music and musicians in the Middle Ages, Renaissance, and Reformation, which will make it especially useful for those enrolled in Survey of Music History I. **(2 credits) Joshel (Not offered 93-94)**

LARTS 328 — Women, Culture, and Society
This course focuses on the experience and representation of women in contemporary society. Topics include work, family, sexuality, medicine, film and television, consumer society, and questions of race and gender. **(2 credits) Joshel**

LARTS 337 — Music, Society and Politics
The connections between music and the social, political and intellectual milieu in which it was created. The focus will be on various composers and single works, including Mozart, Berlioz, Verdi, Wagner, Mahler, Schoenberg, Weill. **(2 credits) McPherson (Not offered 93-94)**

LARTS 356 — Problems in Philosophy
Examines some of the perennial problems of philosophy as they relate to education, aesthetics, human nature, good and evil, moral development, faith, choice, and justice. **(2 credits) McPherson (Not offered 93-94)**

LARTS 374 — Modern Myths
Beginning with fairy tales and ending with contemporary science fiction, the course examines some of the dreams and nightmares of western culture. We shall be concerned with the changing character of the imagination and with what structures fantasy. Major texts include: Grimm's *Fairytales*, Shelley's *Frankenstein*, Stoker's *Dracula*, Lovecraft's *Short Stories*, Ballard's *Terminal Beach*, Wien's *Cabinet of Doctor Caligari*, and Scott's *Alien*. **(2 credits) Joshel (Not offered 93-94)**

LARTS 434 — Greek Culture and Society
This course is an introduction to the history and culture of ancient Greece from the Homeric Period (1200-800 B.C.) to the Classical Period (500-400 B.C.). Topics include the values of the hero, archaic culture, the development of democracy, the Athenian empire, the Sophists and Socrates. **(2 credits) Joshel (Not offered 93-94)**

LARTS 437 — Black Culture and Consciousness
This course is designed to explore the African-American aesthetic and its impact on Euro-American (Western) thought, behavior, and cultural/artistic tastes. **(2 credits) Hicks (Not offered 93-94)**

LARTS 469 — Human Nature
An examination of the problem of human nature as it has been expressed in religion, philosophy, and science with a particular focus on moral life and values. Authors and works include the Bible, Aristotle, Rousseau, Bentham, and Sartre. **(2 credits) McPherson (Not offered 93-94)**

Art

LARTS 291 — Visual Arts Studio
Combination studio art/art appreciation. Introduction to fundamental visual language through drawing, color media, special studio projects. Discussion of a broad range of works by traditional and non-traditional artists provides background and inspiration for creating original works in class. **(2 credits) Desjardins**

LARTS 292 — Art History: The Story of Modern Art
An introduction to the major movements and historical foundations of Modern Art, from the Impressionists to the present. Emphasis will be placed upon developing and articulating one's preferences and understanding of Modern Art. To this end, the course is supplemented by studio art projects (paint and collage), and visits to area museums and galleries. **(2 credits) Desjardins**

LARTS 363 — Film Studies I
This course explores the ways of seeing and the forms of representation in film, examines the viewer's engagement in the visual image and narrative, and sets out critical perspectives for viewing films. **(2 credits) Joshel**

LARTS 364 — Film Studies II
Focuses on European art films from the twenties to the present. Examines surrealist and expressionist films, the work of Eisenstein, the French "New Wave," German New Cinema, and selected Italian films. Prerequisite: LARTS 363. **(2 credits) Joshel (Not offered 93-94)**

Science

LARTS 354 — The Cosmos: Chance, Necessity, and Order
This course is an introduction to some of the intriguing implications of modern science. It explores the concepts of chance, necessity, and order in three scientific areas: evolution, thermodynamics, and quantum physics. Why do biological organisms evolve increasingly complex solutions to the problem of remaining alive? How do we manage to escape the principle dictated by the second law of thermodynamics, that all order tends to decay— or do we? Newtonian physics considers freedom, novelty, creativity, and the passage of time as subjective illusions, but is the "fundamental randomness" of quantum physics any better? This course requires no previous knowledge of science. **(2 credits) Roush**

LARTS 355 — Universe: Introduction to Astronomy and Cosmology
This course examines the solar system, the causes of "days" and "seasons" on earth and other planets, the basic principles of gravity, light, energy, atoms, and the explanations of the life cycles of stars, the great "producers" of the universe. The course also covers stars, the formation of black holes, pulsars, quasars, the origin of all chemical elements, and the expansion of, and current theories of the origin and history of the universe. **(2 credits) Roush**

LARTS 358 — Psychology of the Life Cycle
Covers the life cycle from infancy to death with a focus on the cognitive, language, and moral development theories of Piaget, Perry, and Kohlberg. The course also examines the development of musical intelligence and creativity. **(2 credits) Chandler**

LARTS 362 — Psychological Inquiry
After studying various methods used in social science research, students will conduct a group research project and write it in a form publishable in a scientific journal. **(2 credits) Chandler (Not offered 93-94)**

LARTS 382— Great Ideas in Physics
This course will be based on an accessible new text that presents Physics for non-science students. It will concentrate on four landmark concepts: the conservation of energy, the relativity of time, the wave-particle duality of nature, and the Second Law of Thermodynamics. **(2 credits) Faculty (Not offered 93-94)**

LARTS 466 — Ecology: The Study of Our Environment
This course examines the discipline of Environmental Studies, including the history, economics, sociology, politics, and philosophy of the "green movement" over the last two hundred years. The class focuses on and develops four crucial issues in environmental studies: the continuing debate between "wise use" and "preservation"; the larger international debate between "development" and "nature"; the economic debate between capitalism and its rival value systems; and, finally, the philosophical debate about whether ecology is rooted in human philanthropy or "the rights of living beings." **(2 credits) Klein (Not offered 93-94)**

Music Education

Colwell, Chair; Battisti, Davidson, Horgan, Kennedy, Parker, Riley, Scripp, R. Sullivan

Classroom Instruction

ME 103 — Music Education Orientation
Designed to expose the new student to the opportunities and challenges of music education. Lectures, demonstrations, and observations. Students must complete 12 hours of monitored field-based training as a requirement of this course. **(2 credits) Colwell**

ME 104 — Music Education Orientation
Continuation of ME 103. Students must complete 12 hours of monitored field-based training as a requirement of this course. Prerequisite: ME 103. **(1 credit) Colwell**

ME 121 — Guitar Class
Rudiments of guitar technique. Both classical and folk styles are studied. **(1 credit) R. Sullivan**

ME 132 — Percussion Class
Rudiments of percussion techniques. **(1 credit) Faculty**

ME 141 — Brass Sequence
Trumpet, trombone, horn. **(1 credit) Horgan (Not offered 93-94)**

ME 142 — Brass Sequence
Continuation of ME 141. Prerequisite: ME 141. **(1 credit)**

ME 151 — String Sequence
Violin, viola. **(1 credit) Parker (Not offered 93-94)**

ME 152 — String Sequence
Continuation of ME 151. Prerequisite: ME 151. **(1 credit)**

ME 161 — Woodwind Sequence
Clarinet, oboe, flute. **(1 credit) Riley**

ME 162 — Woodwind Sequence
Continuation of ME 161. Prerequisite: ME 161. **(1 credit)**

ME 180 — Music Education Laboratory
A laboratory for all Music Education students to be used as a teaching model and for demonstration lessons in conjunction with the methods classes. Attendance is required of all students seeking teacher certification. **(0 credit) Colwell**

ME 223T — Models of Music Learning
This course draws out the implications of contemporary theories of mind for the teaching and learning of music in classroom and studio settings. In addition to what it posits about musical performance and practice, each theory is considered in light of musical perception and reflective thinking. **(2 credits) Scripp**

ME 224T —Models of Music Learning
Continuation of ME 223T. Prerequisite: ME 223T. **(2 credits)**

ME 305 — Composition, Orchestration and Arranging
Techniques of orchestrating and arranging vocal and instrumental music with emphasis on its use for school music performance. Study of the compositional approach to teaching music as it can be applied in the school program. **(2 credits) Faculty (Not offered 93-94)**

ME 306 — Composition and Arranging
Continuation of ME 305. Prerequisite: ME 305. **(2 credits)**

ME 331 — Teaching Classroom Music I: Grades N-4
An overview of early childhood and primary grades music pedagogies and materials; exploration of materials from traditional and composed sources. Required for students who wish to be certified for grades N-9. Students must complete 12 hours of monitored field-based training as a requirement of this course. **(3 credits) Faculty (Not offered 93-94)**

ME 332 — Teaching Classroom Music II: Grades 5-9
An overview of middle and junior high school music pedagogies and materials; exploration of materials for the teaching of music literacy and improvisation from traditional and composed sources. Students will gain practical teaching experience in the Music Education Laboratory while taking this course. In addition, students must complete 13 hours of monitored field-based training as a requirement of this course. Required for students who wish to be certified for grades 5-12. **(3 credits) Faculty**

ME 333 — Teaching Classroom Music III: Grades 10-12
Procedures for establishing, developing and teaching in a comprehensive high school music program. Approaches to teaching music theory, history, listening and performance class will be explored. Students will gain practical teaching experience in the Music Education Laboratory while taking this course. In addition, students must complete 13 hours of monitored field-based training as a requirement of this course. Required for students who wish to be certified for grades 5-12. **(3 credits) Faculty**

ME 413 — Teaching Choral Music
In-depth study of the school choral music program emphasizing the development of specific teaching and organizational skills throughout all facets of the instructional program. **(2 credits) Faculty (Not offered 93-94)**

ME 417 — Teaching Instrumental Music
In-depth study of the instrumental music program emphasizing the development of specific teaching and organizational skills which relate to all facets of the elementary through secondary instrumental instructional program. **(2 credits) Faculty**

ME 420 — Independent Pedagogy Practicum
(See INT 420, page 21.)

ME 421T — Test, Measurement and Assessment in Music Education
The rudiments of traditional methods of testing and assessment in music education are examined along with new approaches which cultivate a richer view of learning necessary to support achievement in music. **(2 credits) Davidson/Scripp (Not offered 93-94)**

ME 426T — Music for Special Learners
An examination of research and materials adapted especially for special needs learners, an overview of music pedagogies as they apply to such learners, and ways to integrate these children into graded music classrooms. **(2 credits) Faculty (Not offered 93-94)**

ME 428T — Music and Cognition
An exploration of musical development and training through the study of relevant research in cognitive psychology. **(2 credits) Davidson/Scripp (Not offered 93-94)**

ME 451T — Teaching Jazz
The development of jazz programs in the public schools. **(2 credits) Faculty (Not offered 93-94)**

ME 461 — Practice Teaching Seminar
Seminar in which the various experiences and discoveries of the practice teaching experience will be discussed and evaluated. Special workshops will deal with any problems encountered by students during practice teaching. **(1 credit) Colwell**

ME 462 — Practice Teaching Seminar
Continuation of ME 461. Prerequisite: ME 461. **(1 credit)**

ME 463 — Practice Teaching
Students are assigned to school systems where they teach under the supervision of the local directors of music and members of the NEC Music Education Department. A minimum of 300 clock hours at the practicum site is required. This practicum fulfills the requirement for the Massachusetts Teacher of Music Certificate at either the N-9 or 5-12 level. Prerequisite: Senior standing in all required courses and studio instruction plus passing the Piano Proficiency Examination. **(6 credits) Faculty**

ME 466 — Practice Teaching
Students are assigned to school systems where they teach under the supervision of the local directors of music and members of the NEC Music Education Department. This practicum is designed for students who wish to apply for both the N-9 and 5-12 Teacher of Music Certificate, provided that the candidate completes the 300-hour practicum at each certificate level. Prerequisite: Senior standing in all required courses and studio instruction plus passing the Piano Proficiency Examination. **(3 credits) Faculty**

Music History

Labaree, Chair; Greenwald, Hallmark, Heiss, Pinkham, Porter, Sandvik, Smith

Classroom Instruction

First- and Second-Year Core Curriculum

MHST 111 — Introduction to Musical Styles
An introduction to the comparative and historical study of musical styles. Designed to provide the foundation for the historical survey and specialized courses in the Music History curriculum. Through listening, reading, writing and discussion, the course will acquaint students with basic concepts of music and musical style, and with the technical vocabulary used to describe them. **(2 credits) Greenwald/Labaree**

MHST 112 — Survey of Music History I
A survey of historical and stylistic developments from the Middle Ages to 1600. This is the first course in a three-semester sequence. Prerequisite: MHST 111. **(2 credits) Hallmark/Porter**

MHST 211 — Survey of Music History II
The second semester of a three-semester sequence, covering historical developments in music between 1600 and 1830. Continuation of MHST 112. Prerequisite: MHST 111. **(2 credits) Hallmark/Porter**

MHST 212 — Survey of Music History III
The final semester of the music history sequence. Covers historical developments from 1830 to the present. Continuation of MHST 211. Prerequisite: MHST 111, 211. **(2 credits) Greenwald/Labaree**

Elective Courses

MHST 117 — Survey of Jazz History
A general survey of the origins and evolution of jazz and selected folk and popular styles. **(2 credits) Sandvik**

MHST 321 — Dramatic Vocal Music from Monteverdi to Handel
An historical survey of opera and oratorio in the Baroque era. Special emphasis on Monteverdi, Carissimi, Charpentier, Bach, and Handel. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Pinkham (Not offered 93-94)**

MHST 325 — Keyboard Music of Bach, Handel and Couperin
A study of representative harpsichord and organ works, the instruments for which they were intended, and their function in concert and in liturgy. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Pinkham**

MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd
The issue of "greatness" is examined through a study of the music of three acknowledged "greats" from different periods of musical history: Guillaume Machaut (14th century), Josquin des Prez (15th and 16th centuries), and William Byrd (16th century). Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Hallmark (Not offered 93-94)**

MHST 352 — Women and Music
This course explores issues surrounding women and music, and considers in detail a number of individual women through the ages, including Hildegarde von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn Hensel, Clara Schumann, Dame Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. Emphasis is on listening, reading, and live performance. Individual presentations and papers. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Hallmark (Not offered 93-94)**

MHST 366 — The Symphony from the Early Eighteenth Century through Beethoven
A study of the historical development of the symphony in the 18th century. Analysis of representative works from the earliest examples of the genre through masterworks of Haydn, Mozart, and Beethoven. Supplemental readings by critics and scholars from the 18th through the 20th centuries. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Faculty (Not offered 93-94)**

MHST 367 — Operas of Mozart
This course explores such topics as the libretto, musical characterization, vocal discourse, tonal relations, instrumental form and function, and current and past staging and interpretation through analysis and comparison of selected, diverse operas of Mozart. A goal of the course is to provide a basis for the criticism of Mozart's operas as they relate to each other as well as to later works which were influenced by them. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Greenwald**

MHST 368 — The Music Dramas of Richard Wagner
This course pays special attention to Wagner's concept of "Gesamtkunstwerk" (total art work) as it is reflected in his music dramas and theoretical writings and as it influenced the direction of the arts in the late 19th and early 20th centuries. Students are responsible for daily listening and writing assignments as well as a written project and oral presentation. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Greenwald**

MHST 371 — The Golden Age of Italian Opera: Rossini to Puccini
The Golden Age of Italian Opera surveys the conventions of nineteenth-century Italian Opera through the works of Rossini, Bellini, Donizetti, and Puccini. Students will examine changes in the libretto, musical structure, and the role of the singer through the development of each composer's personal style. Students will be expected to submit individual projects based upon musical and dramatic analysis of specific works. Texts: *The New Grove Masters of Italian Opera* and *The Golden Century of Italian Opera*. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Greenwald (Not offered 93-94)**

MHST 408 — Topics in Jazz History: African-American Folk Styles
A survey of African-American folk styles as they evolved from the seventeenth-century beginnings of slavery in the colonies to the mid-20th century. Emphasis will be on the development of the major genres: Spirituals, Gospel, Blues, and Ragtime. **(2 credits) Sandvik**

MHST 414 — The Classical String Quartet
The leading role of the string quartet in the classical period is examined through a study of representative quartets of Haydn, Mozart, and Beethoven. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Faculty (Not offered 93-94)**

MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View
The two dominant composers of the 20th century are studied in depth through examination of their music and their parallel careers. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Heiss (Not offered 93-94)**

MHST 416 — Contemporary Developments: Music from 1945 to the Present
The revolution in music after World War II is studied in terms of its major trends: extended serialism, electronic and aleatory music, return to free-atonality, new performance virtuosity, and improvisation. The music of several composers is examined to address the questions, "Who are the leading figures? Why is it harder now to tell who they are than it was earlier in the century?" Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Heiss (Not offered 93-94)**

MHST 417 — Paris and Vienna, 1880-1920
Throughout western history both Paris and Vienna have individually and alternately provided a nurturing environment for artists and musicians. At the turn of the 20th century, however, both cities not only seemed to compete with one another by producing numerous artists of distinction, but also seemed to share a similar *fin-de-siècle* aesthetic that often united the artistic and literary concepts of decadence, exoticism, eroticism, and even violence with music that often rejects classical, tonal, and formal ideas. The objective of the course is to define the sources and influences of both the individual and shared musical milieux of these two cities at a particularly stimulating juncture in musical, cultural, and political history. Study of selected musical works, and individual projects. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Greenwald (Not offered 93-94)**

MHST 418 — Ives and Bartok: Composers as Creative Ethnomusicologists
Two composers of critical importance in our century will be studied in depth, with emphasis on their music and the social/ethnic context out of which it arose. Listening assignments, readings, in-class analyses, quizzes, two exams. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Heiss**

MHST 422 — Art Song in the Nineteenth Century
A study of the historical development of art song in the 19th century, with emphasis on stylistic analysis and performance of selected works by major and less well-known composers of the period. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Hallmark (Not offered 93-94)**

MHST 431 — Nineteenth-Century Program Music
This course will examine the relationship between textual ideas and music in instrumental works of the 19th century. Introductory classes will be devoted to the historical antecedents of this genre. Students will become acquainted with both preexisting literary texts and original philosophical tracts that generated these works. Emphasis will be placed upon the aesthetic origins of this music and on the analysis of those aesthetics in the music of various composers. Survey of the nineteenth-century catalog of works in this genre, with some works selected for intensive examination. Individual projects based on reading and analysis. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Greenwald (Not offered 93-94)**

MHST 434 — The Piano Sonatas of Beethoven
In this course students first examine the sonata legacy Beethoven inherited from Haydn and Mozart. Then, they study Beethoven's 32 sonatas from various points of view, including sources and editions of the works, style and form of the music, the historical context in which the music was created, and issues of performance practice raised by the historical context. Prerequisites: MHST 111, 112, 211, 212. **(2 credits) Smith**

MHST 438 — Ellington, Monk and Mingus
A study of the three greats, tracing through selected recordings the evolution of their individual musical styles, with particular attention to the influence of Ellington's style on Monk and Mingus. The historical context of the music and the issues surrounding the work of these men are illustrated through readings and study of transcriptions. Prerequisite: MHST 111. **(2 credits) Sandvik (Not offered 93-94)**

MHST 441 — Introduction to World Music
A study of the history, culture, and repertoire of four cultures: usually South Indian, Turkish, Balinese, and one other (e.g., Native American, Shona, Yoruba, Kpelle, Irish). Performance projects, transcriptions, analytic papers, quizzes on repertoire and terminology. **(2 credits) Labaree**

MHST 442 — Area Study in World Music
A study of the history, culture, and repertoire of a selected area of the world, or the study of a problem related to World Music's history, culture, or repertoire. Performance projects, transcriptions, analytic papers, quizzes on repertoire and terminology. Areas of study include Turkey, Africa, Indonesia, India, and Folk Music: Composition and Improvisation in Oral Tradition. **(2 credits) Labaree**

MHST 497 — Senior Portfolio (Music History majors)
A portfolio of papers written and submitted during the course of the student's work at NEC, presented to the department for review before graduation.

Music Theory

Davidson, Chair; Adams, Bell, Burdick, Felice, Fletcher, Hoffmann, Maneri, Porter, Scripp, Stein

The undergraduate program focuses on developing the basic musicianship necessary to support the performance focus appropriate to a conservatory education in an applied instrument, composition, theory, or history. During the first two years the courses integrate various aspects of basic skills: analysis of music takes place in the sight-singing and ear-training courses; sight-singing and performance take place in courses which focus on writing and analysis skills. More specialized courses, as well as courses in twentieth-century music, are offered for the third and fourth years.

Sight-singing and Ear-Training Courses
The four performance courses (THYU 101, 102, 201, and 202) lead to a high degree of sight-singing literacy. Fluency in sight-singing and sight-reading is developed through a fixed-do pedagogy. The focus is on exercising skills through problem solving in performance, not on memorizing materials. Development of skills is measured by departmental exams in sight-singing (given twice each semester) and course work assigned by each instructor. Readings and papers are required. Ensemble music performed in class includes Bach chorales, string quartets, symphonies of Mozart, Haydn, Beethoven, and Dvorak, Renaissance vocal music as well as twentieth-century literature.

Harmony
The three writing courses of the core program (THYU 107, 207 and 208) introduce the concepts and practices which form the basis of the Common Practice period. Students' work and music of the masters are analyzed and performed in class.

First Year: The first semester of the undergraduate program stresses the development of aural skills. The second semester continues aural training, and adds a course that features keyboard, writing, and analysis, and focuses on the Common Practice period.

Second Year: The second year builds on the skills developed in the first year.

Third Year: In the third year students are required to take one semester of a twentieth-century topic and one semester of a 300-level theory course. The third year features courses which focus on the musical language of the 20th century, as well as a variety of courses including additional study of harmony, form and analysis. Other courses focus on the music of specific styles, periods, and composers. In addition, there are electives available in sixteenth- and eighteenth-century counterpoint, advanced solfège and microtonal music.

The orientation of these courses is to develop musical skills and an intellectual awareness of musical forms and structures. Courses integrate performance, analysis and practice so that the student can develop abilities which are directly applicable to musicians' daily experience.

A student's placement in the program depends upon individual ability and background as determined by sight-singing and written examinations. All incoming students will be expected to pass a Rudiments Examination before taking THYU 107. The exam will be given during Orientation and several times during the following semester. The examination will cover materials found in John Clough's *Scales, Intervals and Triads*, W.W. Norton.

Exams leading to advanced placement at NEC do not lead to the awarding of credit. Credit for courses from which a student is exempted by examination must be earned in higher level theory course offerings (see Transfer Credit policy, page 6).

Studio Instruction (THYU 100)

Classroom Instruction

THYU 101 — Solfège I
This first course assumes no background in reading music. Stresses knowledge of tonality as represented by scales and scale degree functions. The materials of the course feature melodies in major and minor keys, rhythms in standard meters, modulations to the dominant, the relative major, and the relative minor, and their use in small forms. Readings and papers may be assigned. Students become fluent in treble and bass clefs. Ensemble music includes Bach chorales and Mozart symphonies; dictation materials match the performance work. Departmental examinations focus on tonal and rhythmic materials within simple diatonic melodies. Readings and projects are required. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. **(3 credits) Faculty**

THYU 102 — Solfège II
The materials of the course feature melodies in most major and minor keys, increasingly remote modulations, complex rhythmic subdivision and syncopation, note identification in

the treble, bass and alto clefs, and small forms. Score-reading skills continue to be emphasized in Bach chorales, classical symphonies and other vocal and instrumental scores. Readings and projects are required. In order to pass the course, students must demonstrate sight-singing competence on the departmental examination. Continuation of THYU 101. Prerequisite: THYU 101. **(3 credits)**

THYU 107 — Introduction to Eighteenth-Century Harmonic Practices and Keyboard
This course focuses on tonal vocabulary of the Common Practice period through the study of diatonic harmony and analysis. Written work as well as keyboard harmony is featured. Written examinations and samples of students' work. Prerequisites: THYU 101, Rudiments Exam. **(2 credits) Faculty**

THYU 201 — Solfège III
Students' skills are applied in increasingly complex performance situations. The materials of the course include note reading and transposition using five clefs (treble, bass, soprano, alto and tenor), rhythms using changing time signatures and complex subdivisions, and tonal melodies featuring rapid modulation. Score-reading materials include Bach chorales in open score, Renaissance vocal music, Beethoven symphonies, and other instrumental scores with transposing instruments. Departmental exams stress performance in score reading using clefs and transposition. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. Prerequisite: THYU 102. **(3 credits) Faculty**

THYU 202 — Solfège IV
The fourth semester course features a wide range of musical materials necessary for insuring the development of sight-singing proficiency across various musical styles. Assignments include note reading and transposition in all seven clefs (in wide registers), advanced rhythmic problems in subdivision, syncopation, and conducting, as well as tonal and atonal melodies. Score-reading materials include complex vocal and orchestral repertoire (e.g., Brahms, Dvorak, and Debussy), as well as a wide range of diverse works in various musical styles. Students must demonstrate sight-singing competence in the departmental examination in order to pass the course. Prerequisite: THYU 201. **(3 credits)**

THYU 205 — Performance Techniques
This course builds on the skills established in THYU 102 and may be taken instead of 201. While it features the use of instruments in ensemble and sight-reading practice, singing of vocal music is included. Skills are developed in improvisation. Some written work is required, usually orchestration. Dictation of melodies in increasingly complex contexts, and of two-, three-, and four-part materials is featured. Prerequisite: THYU 102. **(3 credits) Maneri**

THYU 206 — Performance Techniques
Continuation of THYU 205. Prerequisite: THYU 205. **(3 credits)**

THYU 207 — Eighteenth- and Nineteenth-Century Harmonic Practices
This course focuses on the writing and analysis of progressions and phrases using the vocabulary of the Common Practice period. Modulation to close and distant keys to study tonal implications and directions. Analysis of representative examples. Prerequisite: THYU 107. **(3 credits) Faculty**

THYU 208 — Eighteenth- and Nineteenth-Century Harmonic Practices
Modulation to increasingly distant keys, mode mixtures, and minor subdominant relations. Continuation of THYU 207. Prerequisite: THYU 207. **(3 credits)**

THYU 303 — Twelve-Tone Music
A course in twelve-tone language including the development of twelve-tone compositional technique. The course will feature the construction of rows and how to develop harmonies and counterpoints within a twelve-tone context. Some time will be spent on the role of motives and on theme construction. Projects will include careful analysis of Schoenberg's Fourth String Quartet and the Phantasie for Violin and Piano. Students will write pieces ranging from duets to quartets. In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 304 — Introduction to Microtonal Music
Composition through harmony and counterpoint exercises, analysis, and performance of microtonal music. Written exercises in three to six parts will employ different scales and tone-rows modeled on the practice of Schoenberg. Discussion of melodic, harmonic, and rhythmic materials. In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 305 — Twentieth-Century Compositional Practices
Composition and analysis of music using selected techniques and structures employed by composers of the 20th century. Techniques include extension of the metrical-tonal system (early Stravinsky), atonal music (Schoenberg, Berg and Webern). In-class performance of student work. Prerequisite: THYU 208. **(3 credits) Hoffmann**

THYU 306 — Twentieth-Century Compositional Practices
Analysis of the techniques used in Twelve-Tone music (Schoenberg), Indeterminism (Cage), and Minimalism (Glass and Reich). In-class performance of student work. Continuation of THYU 305. Prerequisites: THYU 208, and THYU 305 or permission of instructor. **(3 credits)**

THYU 307 — Advanced Harmony
A continuation of THYU 208. Prerequisite: THYU 208. **(3 credits) Fletcher**

THYU 308 — Advanced Harmony
Continuation of THYU 307. Prerequisites: THYU 208, 307. **(3 credits) (Not offered 93-94)**

THYU 315 — Analysis and Performance of Nineteenth-Century German Lieder
A course for instrumentalists and singers involving the study of selected German lieder highlighting the ways that text and music define musical form. The class will study musical means of defining song cycles such as "Dichterliebe" or "Winterreise" and different settings of the same text by several composers. Special attention will be given to the interaction of voice and instruments. Requirements include in-class performance, extensive listening, as well as oral and written analysis assignments. Prerequisite: THYU 208. **(3 credits) Stein (Not offered 93-94)**

THYU 316 — Analysis and Performance of Nineteenth-Century German Lieder
Continuation of THYU 315. Prerequisite: THYU 208. **(3 credits)**

THYU 325 — Analysis for Performers: Analytical Techniques for Tonal Music
Analytical tools for understanding musical form and language of the 19th century. Four analytical approaches will be presented and demonstrated by in-class performance: analysis of theme and variation form; Schenkerian analysis; study of large-scale form through sonata form; and a survey of nineteenth-century harmonic innovation. Prerequisite: THYU 208. **(3 credits) Stein**

THYU 326 — Analysis for Performers: Analytical Techniques for Twentieth-Century Music
Analytical tools for understanding musical form and language of the 20th century. Introduction to elements of twentieth-century languages, including study of modes, study of motive, set theory, and rhythm. Study of large-scale form. Prerequisite: THYU 208. **(3 credits) Stein**

THYU 405T — Advanced Solfège
A continuation of THYU 202, this course further expands sight-singing literacy to a point of fluency across a broad range of musical styles. The materials of the course include a review of solfège materials dealing with clefs (Dannhauser Vols. 3 and 4, Laz), interval studies (Edlund, Rueff), advanced rhythmic materials (Weber), as well as reading of scores which require multiple transpositions, and independent projects, including transcriptions. Readings in educational psychology and papers which address skill development are required. Prerequisite: THYU 202 or permission of instructor. **(3 credits) Scripp**

THYU 406T— Advanced Solfège
In addition to being a fluent sight-reader, a graduate of this course will have the background to teach solfège and sight-singing literacy at any level. Course work will include individual projects featuring performance of scores drawn from repertoire and a survey of texts and pedagogies used in many different cultures. A written proposal for a solfège and ear-training curriculum is a requirement. Prerequisite: THYU 405T or permission of instructor. **(3 credits)**

THYU 411T — Sixteenth-Century Counterpoint
Study of sixteenth-century vocal style through the analysis and composition of canons and two-voice motets of Lassus. Readings in Pietro Aaron, Aldrich, Cook and Wittkower. Prerequisite: THYU 208. **(3 credits) Davidson**

THYU 412T — Sixteenth-Century Counterpoint
The expansion of concepts and skills acquired in 411T through the analysis and composition of motets and mass movements in 3 or 4 voices. Readings in Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T or permission of instructor. **(3 credits)**

THYU 413T — Invention in the Style of Bach
A study of eighteenth-century contrapuntal practice in two voices. Exercises in two-voice invention in the style of Bach. Analysis of Bach inventions. Prerequisite: THYU 208. **(3 credits) Hoffmann**

THYU 414T — Fugue in the Style of Bach
A study of eighteenth-century contrapuntal practices in three voices. Exercises in three-voice fugue in the style of Bach. Analysis of Bach fugues. Prerequisites: THYU 208, and THYU 413T or permission of instructor. **(3 credits) Hoffmann**

THYU 417T — Microtonal Composition and Performance
In this course, the half step is considered divided into six equal parts, producing a virtual pitch continuum. Through graduated singing exercises, students will learn to hear these intervals clearly. Students will write harmony, melody, and counterpoint exercises, exploring these new microtonal sonorities and learning to play them on their own instruments. Two pianos, tuned one quarter-tone apart, will be provided for the study of quarter-tone music. Time will be spent searching for a rhythmic language that accurately reflects the tonal implications of the music. Listening assignments in the music of Carillo, Haba, Wyshnegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Duyne and Joseph Maneri. Prerequisite: THYU 208. **(3 credits) Maneri**

THYU 418T — Microtonal Composition and Performance
Continuation of THYU 417T. Prerequisite 417T. **(3 credits)**

Opera

Moriarty, Chair; Weinmann, Woodhouse

Classroom Instruction

OPRA 401T — Opera Workshop
This class is designed to develop performing skills through preparation of opera scenes. Discussions will include character analysis and development, creating an effective ensemble, employment of various acting techniques, and musical preparation. Formal and informal performances will take place at the end of each semester. Four hours weekly. By audition. Pre- or co-requisite: OPRA 411T. **(1 credit) Weinmann**

OPRA 402T — Opera Workshop
Continuation of OPRA 401T. Prerequisites: OPRA 401T and OPRA 411T. Pre- or co-requisite: OPRA 412T. **(1 credit)**

OPRA 411T — Vocal Performance Seminar
An audition-style aria seminar with in-class performances. Topics to be covered in this class will include characterization, use of gesture and movement, acting techniques and musical preparation. The seminar also will include four acting/improvisation sessions throughout the semester. One and one-half hours weekly. **(1 credit) Weinmann**

OPRA 412T — Vocal Performance Seminar
Continuation of OPRA 411T. Prerequisite: OPRA 411T. **(1 credit)**

Orchestral Conducting

Hoenich, Chair

Classroom Instruction

ORCH 465T— Orchestral Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats, releases and rehearsal techniques; study of a classic symphony and recitatives. **(2 credits) Hoenich**

ORCH 466T — Orchestral Conducting
Continuation of ORCH 465T. Prerequisite: ORCH 465T. **(2 credits)**

Organ

Hayashi, Chair; Porter, Teeters

Advanced studies in the history of the organ and its repertoire, including church music, are available through selected graduate-level courses in the Organ Department. These courses are open to juniors and seniors by permission of the instructor (see the Graduate Course Offerings, page 57). Students may have the opportunity to pursue studio instruction with different faculty members of the department. Assignments will be decided in consultation with the department chair.

Studio Instruction (ORG 100)

Classroom Instruction

ORG 413T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of style. Weekly student performances and some outside reading. Open to all keyboard majors. **(1 credit) Porter**

ORG 414T — Elementary Thoroughbass
Continuation of ORG 413T. Prerequisite: ORG 413T. **(1 credit)**

Piano

Chodos, Chair; Byun, Drury, Hodgkinson, Jochum, Maxin, Rosenbaum, Sherman, Stackhouse, Urban, P. Zander

Studio Instruction (PNO 100)

Classroom Instruction

PNO 130 — Piano Class
Piano instruction for non-majors. Levels assigned by audition during the first week of classes. Technique, interpretation, ensemble playing and reading skills. May be repeated for credit. **(1 credit) Urban**

PNO 347T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Master classes and lecture-demonstrations given by NEC faculty and guest artists. Students are encouraged to play for artists other than their own teacher. May be taken in the sophomore, junior, or senior years. (Available for 1 credit to students who entered NEC prior to fall 1989.) **(2 credits) Jochum/Stackhouse**

PNO 348T — Piano Performance Seminar
Continuation of PNO 347T. **(1 credit) Chodos**

PNO 451T — Piano Pedagogy
Examination of methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Overview of comparative educational philosophies and psychologies as related to piano teaching; guest speakers in special areas of concentration; introduction to Dalcroze Eurythmics and group piano teaching. Course format includes lecture, discussion, performance, reading and research assignments, and a practicum in conjunction with the Extension/Preparatory School Piano Department. **(2 credits) Stackhouse**

PNO 452T — Piano Pedagogy
In-depth work in the areas of teaching/learning philosophies and psychologies, specific individual projects, experience in sequencing material, and focus on practicum in conjunction with the Extension/Preparatory School Piano Department. Prerequisite: PNO 451T. **(2 credits)**

Strings and Guitar

Rosenblith, Chair; Anderson, Auclair, Brey, Brink, Buswell, Carr (leave of absence 93-94), Cirillo, Fine, M. Haber, Koff, Krasner, Lehner, Leisner, Lesser, Lowe, Magg, Nickrenz, Orleans, Palma, Seeber, R. Sullivan, Thompson, Trampler, Ushioda, Vilker-Kuchment, Wells, Wolfe

Studio Instruction (STR 100)

Classroom Instruction

STR 130T — Bass Class
Study of orchestral excerpts. Open only to bass majors. **(1 credit) Palma**

STR 140T — Chamber Music with Guitar
Coaching of chamber music with other instruments and voice in a master class format. The course will serve the needs of both students who require an introduction to chamber music and those who seek experience with more advanced, non-traditional repertoire. **(1 credit) Leisner**

STR 283T — Guitar Repertoire and Performance Seminar
Surveys of repertoire through in-class performance of the guitar's literature. Forum for the development of the student's performance ability. Issues addressed: style, interpretation, performance practice, stage deportment, and performance anxiety. In-class performances serve as a springboard for the discussion of these topics. **(1 credit) Anderson**

STR 284T — Guitar Repertoire and Performance Seminar
Continuation of STR 283T. Prerequisite STR 283T. **(1 credit)**

STR 383T — Guitar Repertoire and Performance Seminar
Continuation of STR 284T. Prerequisite STR 284T. **(1 credit)**

STR 384T — Guitar Repertoire and Performance Seminar
Continuation of STR 383T. Prerequisite: STR 383T. **(1 credit)**

STR 449T — Viola Class for Violinists
Violin students familiarize themselves with the clef, as well as certain distinctive viola techniques. Permission of instructor required. **(2 credits) Fine (Not offered 93-94)**

STR 459T — Aural Heritage of String Playing
Survey of the heritage of string performing artists and the schools they represent through sound recordings, written criticism and contemporary descriptions of performances. **(2 credits) Lesser**

STR 462T — String Pedagogy
Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. **(2 credits) Rosenblith**

Voice

Clickner, Chair; Craig, Decima (leave of absence 93-94), DeVoll, Fortunato, Haber, Hodam, Kaun, Kibbe, Pearson, St. Laurent, Semer, Vanstory, Zambara

Studio Instruction (VC 100)

Classroom Instruction

VC 161 — Voice Class
Designed to acquaint non-Voice majors with the basic principles of voice production and vocal technique. Students will be given guidance in vocal practicing techniques. **(1 credit) Graduate Teaching Assistant**

VC 162 — Voice Class
Continuation of VC 161. **(1 credit)**

VC 261 — Voice Class
Continuation of VC 162. **(1 credit)**

VC 262 — Voice Class
Continuation of VC 261. **(1 credit)**

VC 363T— Diction for Singers
Rules and techniques of accurate pronunciation, enunciation and projection of French, Italian, and German using the International Phonetic Alphabet. Class discussions, performances and critiques; written and oral examinations. Text: *Diction* by John Moriarty. **(2 credits) Vanstory**

VC 364T— Diction for Singers
Continuation of VC 363T. Prerequisite: VC 363T **(2 credits)**

Wind Ensemble Conducting

Battisti, Chair

Studio Instruction (WNDEN 100)

Classroom Instruction

WNDEN 401T — Woodwinds and Brass: Development and Literature
Survey of woodwind, brass, and percussion ensemble repertoire, small and large wind ensembles/bands, from the 16th to 20th centuries. Attention is given to the preparation of works from this repertoire for concert performance. **(2 credits) Battisti**

WNDEN 402T — Woodwinds and Brass: Development and Literature
Continuation of WNDEN 401T. Prerequisite: WNDEN 401T. **(2 credits)**

WNDEN 487T — Wind Ensemble Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats and releases; performance practice and rehearsal techniques for amateur and semiprofessional ensembles; application of techniques to eighteenth-, nineteenth-, and twentieth-century repertoire (wind ensemble and orchestra). Prerequisite: one year of conducting study in an undergraduate conducting course, or permission of instructor. **(2 credits) Battisti**

WNDEN 488T — Wind Ensemble Conducting
Continuation of WNDEN 487T. Prerequisite: WNDEN 487T. **(2 credits)**

Woodwinds

Wrzesien, Chair; Annis, Dunkel, Eifert, Genovese, Heiss, Hobson-Pilot, Krueger, Martin, Radnofsky, Ranti, Rapier, Robison, Ruggiero, F. Smith, Svoboda, Thorstenberg, Tyson, Wakao, Wright

Studio Instruction (WW 100)

Classroom Instruction

WW 327T — Woodwind Performance Seminar
This seminar seeks to define and explore the professional culture of wind playing. Emphasis on the repertoire of flute, clarinet, oboe, and bassoon, with piano; saxophone and horn students admitted with the instructor's permission. Chamber music for winds may be included as enrollment permits. **(2 credits) Robison**

WW 328T — Woodwind Performance Seminar
Continuation of WW 327T. **(2 credits)**

Chamber Music Program

The Chamber Music Program establishes approximately fifty faculty-coached groups per semester. Students are assigned on the basis of audition. Although space in Chamber Music is limited, especially in the first year of study, assignments ensure that the requirements of each major are fulfilled.

Groups are coached for ten one-and-a-half hour sessions each semester, and considerable additional rehearsal time is expected. Ensembles perform at chamber recitals at the end of each semester. Highly qualified groups are invited to play in the Jordan Hall at NEC honors concerts held twice a year.

Chamber Music credit
By participating in one or more chamber music groups, students earn a maximum of one credit hour per semester.

Students may not withdraw from Chamber Music without written permission.

NEC Honors Ensembles

Each year the Conservatory selects five exceptional chamber groups—including a string quartet, a brass quintet, a woodwind quintet, and a jazz ensemble—to become NEC honors ensembles. Students receive a stipend and are required to perform 10 concerts a year in the greater Boston area. These may include the "Midday Music Series" at the Federal Reserve Bank, well known university, community, and church recital series, and appearances on WGBH-FM's "Off the Record" and "Morning pro musica." Each honors group also gives a recital in Jordan Hall at NEC. At a recent Coleman Chamber Ensemble Competition in California, the NEC Honors Woodwind and Brass Quintets placed first in the Woodwind and Brass division, while the Honors String Quartet placed second in the String division. In addition, the NEC Honors Woodwind Quintet received the Grand Prize in the Shoreline Alliance Chamber Music Competition, and the second prize Florence Allan Award in the Carmel Music Competition. The honors ensembles are coached by faculty members.

Ensembles

NEC Symphony Orchestra

The Symphony Orchestra was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since. Conducted by Richard Hoenich, director of Orchestral Activities at NEC, the Symphony Orchestra gives six to eight concerts a year in Jordan Hall at NEC.

The function of the Orchestra is to provide training in the standard symphonic repertoire, as well as in the less frequently explored literature, ranging from pre-Bach to contemporary music. Members of the Orchestra also participate in NEC Opera Theater productions and occasionally perform at various special events, such as the 1993 Piatigorsky Legacy concerts with Michael Tilson Thomas in Jordan Hall at NEC and Carnegie Hall in New York.

A regular feature of the Symphony Orchestra program involves working with distinguished guest conductors from around the world in reading rehearsals and concert presentations. During past seasons, the Orchestra has worked with Kazuyoshi Akiyama, Sergiu Comissiona, Dennis Russell Davies, Sir Colin Davis, Leon Fleisher, Lukas Foss, Leon Kirchner, James Levine, Witold Lutoslawski, Kurt Masur, Seiji Ozawa, Mstislav Rostropovich, Alexander Schneider, Michael Tilson Thomas, Sir Michael Tippett, and Christoph von Dohnányi.

NEC Philharmonia

The Philharmonia, directed by Richard Hoenich, presents four or five concerts annually in Jordan Hall at NEC. In addition, this full-scale orchestra participates in Opera Theater productions and may perform in Conservatory festivals. Emphasis is placed on standard orchestral repertoire with special concentration on basic orchestral training, both technical and stylistic.

NEC Wind Ensemble

The NEC Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass, and percussion instruments composed from the Renaissance to the 20th century. Each year a number of faculty members and outstanding students appear as soloists in NEC Wind Ensemble concert programs. Besides playing four to five concerts a year in Jordan Hall at NEC, the Wind Ensemble performs at the Isabella Stewart Gardner Museum and at various schools in greater Boston. The ensemble has performed at numerous national music conferences. Through these performances and their recordings, the NEC Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

NEC Jordan Winds

The NEC Jordan Winds, conducted by Frank L. Battisti, perform a challenging variety of woodwind, brass, and percussion repertoire, ranging in size from octet to full wind ensemble, and in style from Gabrieli to Varèse, and Mozart to living composers. Important works that are sometimes neglected because of unusual instrumentation form an integral part of four annual Jordan Hall at NEC concerts. Readings of standard orchestral repertoire fill out a program designed to stimulate and improve each member's ensemble skills.

Conservatory Chorus

The NEC Chorus, under the direction of Tamara Brooks, devotes itself to the study and performance of great choral works from medieval to modern times. Each year the Chorus gives four concerts and in some seasons appears with the Boston Symphony Orchestra. The Chorus has made numerous recordings and has been selected many times to perform at national and regional conferences.

Members of the NEC Chorus have had the opportunity to participate in concert tours in the United States and abroad. The Chorus has toured Russia, Spain, and Puerto Rico; performed in Israel at the invitation of the Israeli government; and twice toured Europe. Most recently, the Chorus toured Romania, Bulgaria, and China.

Chamber Singers

A select group of students, the Chamber Singers perform music from the Renaissance through the 20th century. In 1991, the group toured Taiwan and Japan. Students assigned to Chamber Singers should expect to be in both the NEC Chorus and Chamber Singers. By permission of the instructor, students may be granted ensemble credit for participation in Chamber Singers alone. Undergraduates may take Chamber Singers for elective credit.

Opera at NEC

The Opera Department of New England Conservatory, under the direction of John Moriarty, offers a comprehensive training program designed to equip singers with the skills needed by present-day performers. In addition to musical coaching in roles and scenes, instruction is given in acting, stage makeup, movement, stage technique, and audition technique. The Opera Theater and Opera Studio are open by audition to full-time graduate students only, although on rare occasions an exceptionally gifted undergraduate may be admitted. Auditions take place after matriculation. Students are limited to two years of participation in the Opera Studio/Theater program.

The NEC Opera Theater produces two full-scale operas and a series of opera scenes performances each year. In the recent past, the Opera Theater program has produced Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Cosi Fan Tutti*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Mozart *Marriage of Figaro*, Puccini *La Bohème*, Britten *Albert Herring*, Floyd *Susannah*, Stravinsky *The Rake's Progress*, Poulenc *Dialogues of the Carmelites*, and Rossini *The Barber of Seville*.

Opera Studio is a one-year course in which students study and perform opera scenes and serve as opera chorus in the year's major productions. Students who have completed one year in Opera Studio may audition for Opera Theater.

NEC Bach Ensemble

The NEC Bach Ensemble is a select group that performs Bach's works on modern instruments. The ensemble, directed by John Gibbons, focuses on works such as the Brandenburg Concertos, the orchestral suites, the concertos for violin and harpsichord, and the cantatas. Repertoire, however, is not limited to Bach's works. The ensemble performs twice a year, in a chamber music setting with one musician on each part. **Neither chamber music credit nor ensemble credit is given for participation in this ensemble.**

Historical Performance Ensemble

Directed by John Gibbons, the NEC Historical Performance Ensemble performs vocal and instrumental music through the Romantic period. The Historical Performance Department has a collection of wind and string instruments, including harpsichords, available for student use. Participation is required of Historical Performance majors.

Jazz Ensembles

Small ensembles, coached by Improvisation/Jazz Studies Department faculty, perform a variety of traditional and contemporary instrumental and vocal jazz repertoire. Groups include Jimmy Giuffre's ensemble for five saxophones and rhythm section, a contemporary funk ensemble coached by Bob Moses, and Dominique Eade's jazz choir. Other ensembles are coached by faculty members George Russell, John McNeil, George Garzone, and William Thomas McKinley and graduate assistants. The ensembles each perform several times a year in Conservatory concerts. Participation in one or more of these ensembles fulfills the performance requirement for all Jazz Studies majors.

The NEC Jazz Big Band, directed by Scott Cowan and George Russell, performs classic and contemporary big band music in a variety of concert settings. Since its inception, the band has won critical acclaim for a number of recordings as well as for performances throughout the country. Each year the band performs at least one concert under the direction of a noted guest artist. In the past these have included such prominent musicians as Muhal Richard Abrams, John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, Clare Fischer, and Randy Weston. In addition, the band regularly performs the music of co-director and resident arranger/composer George Russell. The band is open to all Conservatory students by audition.

Contemporary Improvisation Ensembles

Contemporary Improvisation ensembles provide vehicles for the rehearsal and performance of Third Stream music, including partially notated/partially improvised music, totally improvised pieces with formatic bounds only, "jazz"-type improvisations using flexible instrumentation and concepts, and explorations of music of various non-Western cultures. Repertoire ensembles are supervised by department faculty and perform music of various styles in departmental concerts throughout the school year. The first-year undergraduate ensemble introduces students to techniques of improvisation and ensemble playing, drawing on music from diverse sources.

NEC Contemporary Ensemble

The NEC Contemporary Ensemble, directed by John Heiss, presents several concerts annually at the Conservatory and in greater Boston. In recent seasons the ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music at Northeastern University, and WGBH-FM. The repertoire ranges from Stravinsky, Schoenberg, and Ives to modern masterpieces by Berio, Carter, and Ligeti. The ensemble performs works by prominent local composers, faculty, and NEC student composers. Recent guest composers have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, Harbison, Lutoslawski, and Ligeti. For several years, the Contemporary Ensemble has won major grants from the Rockerfeller Foundation and the Massachusetts Cultural Council in support of special projects for new music. No large ensemble credit is given for participation in the Contemporary Ensemble; students may receive one chamber music credit if the instructor guarantees at least 15 hours of coaching during the semester.

NEC Percussion Ensemble

The NEC Percussion Ensemble, directed by Frank Epstein, performs twice a year in Jordan Hall at NEC and makes appearances throughout greater Boston. The repertoire, while selected to suit the needs and abilities of the students, has included premières of works by such composers as Irvin Bazelon, Christopher Rouse, Tibor Pusztai, John Harbison, Stanley Leonard, and James Hoffmann. Guest artists appear frequently with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists. Two years of participation are required of all undergraduate percussion majors.

NEC Brass Ensemble

The NEC Brass Ensemble, directed by Frank L. Battisti, performs two concerts at the Conservatory each year plus off-campus concerts at the Gardner Museum, Old South Church, and other venues in the city. Repertoire consists of original and transcribed music from the 16th through the 20th centuries for groups ranging in size from 8 to 25 players. There are opportunities for solo student performances with the ensemble. Membership is open to undergraduate and graduate brass players. No ensemble or chamber music credit is given for participation in this ensemble.

Concert Recording

All concerts by Conservatory performing organizations are recorded. These recordings are available for class work and private listening and represent a major resource in all musical periods and styles. The Conservatory reserves the right to use these recordings to promote the school and raise money for the scholarship fund. All students who participate in Conservatory performances and recordings release New England Conservatory from any obligation, financial or otherwise.

Undergraduate Ensemble Participation and Credit

Ensembles are a focal point of the Conservatory's musical life, and participation in them is required of all undergraduates (see individual Programs of Study).

Bachelor of Music program ensemble requirements
(1) Orchestral and wind ensemble instrument majors are placed by audition in at least one, sometimes two, and occasionally three of the following ensembles:

Symphony Orchestra
Philharmonia
Wind Ensemble
Jordan Winds

A student may audition for ensembles after fulfilling this requirement but preference for ensemble placement is given to students who have yet to fulfill the requirement.
(2) Vocal Performance, Keyboard (not including Harpsichord), Composition, and Guitar majors are placed by audition in one or more choral groups.
(3) Historical Performance majors are placed in the Historical Performance Ensemble.
(4) Jazz Studies majors are placed in jazz ensembles. Jazz Composition majors are not required to participate in ensemble.
(5) Contemporary Improvisation majors are placed in Contemporary Improvisation ensembles.
(6) Music History and Theoretical Studies majors are placed in ensemble(s) as determined by their principal instrument.

Undergraduate Diploma program ensemble requirements
(1) All orchestral instrument majors are required to participate in ensembles for six semesters.
(2) The following majors are not required to participate in ensemble: Contemporary Improvisation, Composition, Guitar, Historical Performance, Jazz Studies, Piano, and Vocal Performance.

String majors in either the Bachelor of Music or Undergraduate Diploma programs who are part-time and registered for studio (or *Beyond-Degree Studio*, see page 9) are required to register for, and participate in ensemble even if the ensemble requirement has been fulfilled (in which case students may register for zero credit, thus incurring no charge).

Ensemble credit
By participating in one or more ensembles, students earn a maximum of one credit hour per semester. To earn credit a student must register for the appropriate ensemble using the following course codes:

CHOR 110	Vocal Ensemble
HP 110	Historical Performance Ensemble
IMPRV 110	Contemporary Improvisation or Jazz Ensemble
ORCH 110	Instrumental Ensemble
STR 110	Guitar Ensemble

Students may not withdraw from ensemble without permission (see Add/Drop, page 5).

Graduate Ensemble Participation

Students in either the Master of Music or Graduate Diploma programs, majoring in instrumental performance (with the exception of Accompaniment, Organ, Piano, and Contemporary Improvisation majors) or Choral Conducting, are required to participate in an ensemble for a minimum of four semesters. Orchestral and wind ensemble instrument majors are placed by audition in at least one, sometimes two, and occasionally three of the following ensembles:

Symphony Orchestra
Philharmonia
Wind Ensemble
Jordan Winds

Vocal Pedagogy and Vocal Performance majors in the Master of Music and Graduate Diploma programs are required to participate in a vocal ensemble for at least two semesters. This requirement may be fulfilled by participation in opera theater, opera studio, or chorus. Voice majors who have fulfilled the NEC master's degree ensemble requirement are excused from the ensemble requirement in the Graduate Diploma program. Students are admitted to all vocal ensembles by audition.

Students must register for these ensembles, even though they are for zero credit, using the following course codes:

CHOR 510	Vocal Ensemble
CI 510	Contemporary Improvisation Ensemble
HP 510	Historical Performance Ensemble
JS 510	Jazz Ensemble
OPRA 510	Opera Studio and Opera Theater
ORCH 510	Instrumental Ensemble

Students register for only one ensemble per semester (for zero credit); however, they may participate in more than one ensemble per semester.
String majors who are part-time and registered for studio (or *Beyond-Degree Studio*, see page 41) are required to register for ensemble, even if the ensemble requirement has been fulfilled.

Students may not withdraw from ensemble without written permission (see Add/Drop, page 37).

GRADUATE ACADEMIC REGULATIONS AND INFORMATION

Responsibility

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Provost and Dean of the College, and the Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or the college.

Student Services personnel available to assist students include:

Provost's Office

Peter Row
Provost and Dean of the College

Alan Fletcher
Associate Academic Dean

Hilary Field
Executive Assistant to the Provost

Martha Garris
Dean's Office Information Coordinator

Dean's Office

James A. Klein
Associate Dean of Students

Ellen Bender
Coordinator of Academic Advising/Undergraduate Advisor

Linda M. Zorek
Graduate Advisor

Registrar's Office

Peter Newport
Registrar

Ellen Wess
Assistant Registrar

Spaulding and Firestone Libraries

Jean Morrow
Director of Libraries

Residence Hall

Anthony D'Amico
Director of Residential Life

The Provost and Dean of the College delegates authority to the Associate Dean of Students and the Associate Academic Dean.

Students are responsible for reading the catalog, understanding their degree programs, and acquainting themselves with the current academic regulations found in the catalog and its supplements. A student's requirements for graduation are determined by the degree program described in the catalog under which the student enters the Conservatory. In case of course unavailability or irreconcilable scheduling problems, course equivalencies or substitutions will be granted at the discretion of the department chair of the student's major and with the concurrence of the Dean. Academic and other institutional regulations are subject to periodic review and revision. Such revision becomes effective at the time of its announced implementation or with the publication of successive catalogs or their supplements.

Some Conservatory policies concerning academic regulations and student behavior not found in the Academic Catalog are printed in the Student Handbook. **It is every student's responsibility to read and understand all policies pertaining to students.**

The Conservatory complies with the "Student Right to Know Act" and the "Crime Awareness and Campus Security Act." Please consult the Student Handbook for further information.

Advising

Curricular Advising

The graduate advisor provides academic counsel for all students enrolled in the Master of Music and Graduate Diploma programs. Students seeking information or counsel on any matter regarding their programs of study should consult the graduate advisor. The Doctor of Musical Arts Committee advises D.M.A. students.

Faculty Advising

Students' studio instructors may serve as faculty advisors. In some departments, department chairs or their designates serve in this capacity. Faculty advisors provide advice regarding students' career goals.

Registration

Priority in registration is given to students according to class year. Registration occurs four times a year: in April for the fall semester; in October for the spring semester; and during orientation each semester for new students. Late registration occurs each semester during the first week of school. Late registrants will be charged a late registration fee (see Fees, page 65). Students returning from inactive may register during the regular registration periods or during the first week of school at no charge. When students sign their registration form they accept responsibility for all tuition and fees set forth by the Conservatory.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of tuition and fees (see Tuition, Fees, and Refunds, pages 64-66).

Students register for all degree requirements as outlined in the Programs of Study, including no-credit requirements such as promotionals and recitals. For courses that require an audition or instructor consent, students are required to obtain the instructor's written permission **prior to registering.**

Master's degree students must provide proof of completion of a bachelor's degree to the Registrar's Office prior to October 15. Students who fail to do so will not be allowed to continue in the **Master's degree program.** An official transcript from the prior institution attesting to the award of the baccalaureate degree is considered acceptable proof.

Residency Policy

Graduate students are required to be full-time (a minimum of 8 credit hours per semester for the Master of Music and D.M.A. programs; 6 for the Graduate Diploma program) for the first two semesters of study. Students who feel they have a compelling reason to pursue part-time study in the first two semesters must petition the Dean's Office prior to registration. Students may not complete their degree/diploma requirements in an accelerated fashion such that they would be charged less than the tuition for four full-time semesters.

All master's degree program requirements must be completed in a maximum of five years from the time of matriculation.

International Students

International students (and other non-native English-speaking persons) are required to take the Test of English as a Foreign Language (TOEFL) before registering for courses at NEC. Students have two opportunities to take the TOEFL before beginning their studies at NEC: (1) The TOEFL administered in their home country, and (2) the NEC New Student English Placement Exam (similar to the TOEFL) given during NEC Orientation. All students with no TOEFL score, or with a TOEFL score under 540 are required to take the TOEFL.

Students who score below 500 on the TOEFL and/or the NEC English Placement Exam are required to enroll in NEC's Intensive English course. This course is designed to be taken with studio instruction and ensemble, and carries 4 non-degree credits. Students who score above 500 qualify for English as a Second Language (ESL) courses. While no special TOEFL standard applies to students in the D.M.A program, the written examinations required of all D.M.A applicants require advanced English skills.

For further details, students should see the Foreign Student Academic Advisor or refer to the International Student Handbook.

Attendance

It is the responsibility of all students to be aware of the attendance policy in effect in each course, studio, and ensemble.

Students are excused from classes for a death in the family, jury duty, and the observance of religious holidays. At the discretion of faculty, students are excused due to illness.

Outside professional commitments are not considered excusable absences.

The Massachusetts Legislature has enacted and the Governor has signed into law the following addition to Chapter 151C of the General Laws:

Any student in an educational or vocational training institution other than a religious or denominational educational or vocational training institution, who is unable, because of his religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination, study, or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of his availing himself of the provisions of this section.

The Conservatory expects entering students to arrive by the first day of orientation (fall and spring semesters). **Students who arrive after the last day of add/drop and late registration will not be allowed to register.**

The Student Handbook contains additional information on attendance policy.

Credit Loads and Enrollment Status

Enrollment status is determined by the number of credits a student is taking and is defined as full-time, part-time, half-time, and less than half-time. These definitions differ according to a student's degree/diploma program.

	Full-time	Part-time	Half-time	Less than half-time
Master of Music:	8-10	fewer than 8	4	fewer than 4
Doctor of Musical Arts:	8-10	fewer than 8	4	fewer than 4
Graduate Diploma:	6-8	fewer than 6	3	fewer than 3

Artist Diploma: All Artist Diploma students are considered full time. The normal course load is 4 credits. Additional credits may be taken only with the approval of the Artist Diploma Committee.

A change in enrollment status may affect financial aid. Students registered for less than the minimum full-time load are billed on a per-credit basis. Students who are approved to enroll part-time should consult with the Financial Aid Office (see Residency Policy).

Student Classification

Enrolled: Students who are admitted into and registered for a degree/diploma program are *enrolled*.

Active: Students who are enrolled in a degree/diploma program and who are currently registered are classified as *active*.

No Credit: Students who have completed all credit requirements for the degree/diploma and are in the process of completing remaining zero-credit requirements are classified as *no credit*.

Inactive: Students who have indicated in writing their intent to temporarily suspend their studies or who are not currently registered are classified as *inactive*.

Withdrawn: Students who have indicated in writing their intent to discontinue in a degree/diploma program are classified as *withdrawn*. Students who transfer to another school are considered *withdrawn*.

Suspended: Students who, for academic or disciplinary reasons, are removed from their degree/diploma program for one or more semesters are classified as *suspended*.

Dismissed: Students who, for academic or disciplinary reasons, are removed permanently from a degree/diploma program are classified as *dismissed*.

Enrolled active students maintain their active status by registering at the regular registration period (October or April) for the next semester.

Enrolled active students who fail to register during the regular registration period thereby indicate their intention not to return as active students for the next semester ***and thereby forfeit their financial aid for the next semester.*** These students will be classified as *inactive*.

Enrolled inactive students who intend to return to active status must:
(1) indicate in writing to the Dean's Office their intent to return.
(2) either by audition or conference, satisfy the department in which they are majoring that they are prepared to resume studies in their major field.
(3) pay outstanding bills and tuition deposit.
(4) verify the status of their financial aid file.
(5) register during a regular registration period (October or April).

Failure to fulfill the obligations above within the regular registration schedule will jeopardize financial aid status and forfeit priority registration.

Enrolled inactive students will remain inactive until they register for the semester in which they plan to resume their studies as active students, or until they withdraw from their degree/diploma program.

Should a student decide to go inactive or withdraw from the Conservatory after registering for courses, it is the student's responsibility to notify the Dean, in writing, prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of the tuition and fees (see pages 64-65).

Inactive/Withdraw Policy

(1) If a student goes inactive or withdraws from school at any time during a semester, grades of "W" will be recorded on the transcript for all registered courses for that semester and no credit will be granted.

(2) If a student goes inactive or is assigned inactive status due to medical reasons, grades of "W" will be recorded on the transcript for all registered courses for that semester and no credit will be granted. However, after 12 weeks into the semester the student may request grades or incompletes in all classes and studio. The decision to grant grades or incompletes is at the discretion of the instructors. In exceptional cases the grade "Incomplete" may be overruled by the Dean, in which case a "W" will be assigned (see page 39, Incomplete Policy).

(3) Students who wish to return to NEC from inactive status must apply directly to the Dean's Office in writing. No reapplication through the Office of Admission is necessary. All grades previously earned in a degree/diploma program will be retained, pending review of the student's record.

(4) Students who wish to return to NEC from withdrawn status must reapply through the Office of Admission. The student's previous academic record will be reviewed, after which all or some previously earned course credits and grades will be retained at the discretion of the Dean. The student may be asked to meet with the Dean as part of the readmission process.

Suspension/Dismissal Policy

(1) If a student is suspended or dismissed from NEC at any time during a semester due to disciplinary reasons, grades of "W" will be recorded on the transcript for all registered courses for that semester.

(2) If a student wishes to return to NEC after having been suspended from a degree/diploma program, a written request should be submitted to the Dean's Office. The Academic Probation Committee will review the student's record and, along with the department chair, will consider the student's readmission.

(3) If a suspended student is readmitted to NEC, previously earned NEC course credits will be applied toward the degree/diploma only after careful review by the academic advisor and appropriate faculty. Studio credit will be granted based on studio level determined by audition.

Student Class Year

The class year of students is determined by a combination of the number of credits earned and the most recent promotional passed:

Program	Credits	Promotional passed*
Graduate Diploma		
P1	0 - 11	N/A
P2	12+	1st to 2nd year
Master of Music		
G1	0 - 15	N/A
G2	16+	1st to 2nd year

*Advancing to the second year in the Master of Music/ Graduate Diploma programs includes passing a promotional evaluation for most majors (see Promotionals, page 40, and individual Programs of Study, pages 42-48).

Add/Drop

Courses may be added or dropped during the add/drop period (see Academic Calendar). Dropped courses will not appear on the student's record. Students must obtain their advisor's approval to add or drop ensemble and studio instruction. Graduate Diploma students, students pursuing a second Master of Music degree, and students on Academic Probation must see their advisor to add or drop a course.

After the add/drop period, students must withdraw from courses; a grade of "W" will appear on the transcript. Students

may not withdraw from courses during the final two weeks of classes. (See the Academic Calendar for the last day each semester to withdraw from courses.)

Students may not drop or withdraw from a promotional (see Promotionals and Graduation Recitals, page 40). Students may not withdraw from Chamber Music or ensemble without written permission.

Transfer Credit

The Dean's Office reserves the right to award transfer credit from accredited institutions comparable to NEC. **Four graduate credits with a grade of B or better are the maximum permitted for transfer toward the master's degree elective credit requirements, before or after matriculation.** Students may transfer credit earned only in courses that do not duplicate courses offered at NEC. Studio credits are not transferrable. Transfer credits are added to the total credits, but course grades are not averaged into the CGPA.

After matriculation any of the maximum four credits may also be transferred according to the following:

For English-speaking students:
All master's degree students who fail or withdraw from NEC elective courses may transfer four credits earned in courses that do not duplicate those taken at NEC. Approval must be granted in advance by the graduate advisor.

For students required to take Intensive English:
Master's degree students required to take Intensive English may transfer up to four credits toward the elective credit requirement to be approved in advance by the graduate advisor.

Only credits earned in NEC's summer school may be applied toward the Graduate Diploma program. Courses must be approved in advance by the graduate advisor.

The D.M.A. Committee reviews requests to transfer credit from other doctoral programs.

Auditing

Only matriculated students may audit a class. Students must obtain the instructor's signature and pay an audit fee in addition to the tuition fee. A record of the audited course will appear on the transcript with the notation AUD. Credit will not be granted retroactively for courses in which students have been registered as auditors.

Special Students

Special students are non-matriculated students taking courses for credit (they may not audit courses). Application takes place at the beginning of the fall and spring semesters. Special students are accepted into classes only as space permits, and with the permission of the instructor. No degree or diploma award may be conferred on special students. Special students registered for studio in the String department are required to participate in ensemble. **For information and application contact the Registrar's Office.**

Grading System

Studio instruction, course work:

Grade	Quality Points
A	4.0
A-	3.7
B+	3.3
B	3.0
C	2.0
F	0
W	0
INC	0

Ensemble, chamber music, promotional evaluation:

P	Pass	0
U	Unsatisfactory	0
W	Withdrawal	0
IP	In Progress	0

Recital:

P	Pass	0
U	Unsatisfactory	0

For the recital, only the grade of P (Pass) is recorded on the transcript. The grade of IP (In Progress) remains permanently on the transcript only for promotionals. A grade of NR (No Record) is recorded when no grade is assigned by the instructor.

Course Credit

Generally, one credit equals 15 hours of class instruction per semester. Exceptions to this equivalency occur in studio instruction and ensemble.

Grade Point Averages

A grade point average (GPA) is calculated for each student at the end of each semester. A GPA is computed by first multiplying the credits for each course by the quality points for the grade received in that course. The sum of these products is then divided by the total number of credits completed in the semester. Credits for courses in which a grade of P, INC, IP, or U is given are not used in the GPA computation. When an INC is replaced by a letter grade, the GPA is recalculated.

A cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of all averaging credits. Transfer credits are not included in the CGPA. NEC summer school grades which are applied to a degree program are computed the same as semester grades.

The designation ND (Non-Degree) after a grade signifies that the grade and the credit received does not apply toward the degree/diploma being sought at NEC.

Grade Changes

A grade may be changed only to correct an error in calculation or recording. All grade changes must be approved by the Dean. Petitions for grade changes must be submitted by the instructor to the Dean's Office in writing no later than the end of the semester following the semester in which the course was taken.

Repeated Courses

Academic credit for a degree requirement may not be earned twice for the same course. Only the highest grade in repeated courses is computed into the grade point average. However, all attempts are recorded and all grades remain on the transcript. Retaking a course in which an F has been received (and therefore no credit has been earned) is not considered "repeating" the course. The course must be taken again to earn required credit, but the original F is calculated into the grade point average and remains on the transcript.

Incomplete Policy

Incompletes will be granted only to those students who are unable to complete course requirements as the result of illness (a doctor's note will be required) or death in the family or of a loved one. A grade of Incomplete will be assigned only with the approval of the Dean's Office. All incomplete courses must be completed no later than two weeks after the beginning of the next semester of attendance. Otherwise, a failing grade will be recorded. Time limit exceptions are made for Incompletes in Studio Instruction. The designation for incomplete, "I," and the grade earned for the course are recorded permanently on the transcript.

Academic Standing

Dean's List

Students in the Master of Music program who complete a full-time load with a semester grade point average of 4.000, with no grade of U and no grade of INC or IP (except for an IP in Studio Accompaniment, ACMP 511T), are named to the Dean's List. They are eligible to take one or two credits beyond the maximum full-time load without incurring extra tuition in the semester immediately following that in which they were named to the Dean's List. Students so qualified must obtain a tuition waiver from the Dean's Office. Students who earn credits under Dean's List tuition waivers are subject to NEC's Residency Policy (see page 36).

Students enrolled in the Graduate Diploma, Artist Diploma, or Doctor of Musical Arts programs are not eligible for the Dean's List.

Good Standing

To qualify for continued financial assistance (see pages 66-67) students enrolled in Conservatory degree/diploma programs must maintain good standing. Graduate students who have passed their promotionals and earned a cumulative grade point average of 3.00 or better (with no more than one failing grade), and are making satisfactory progress in their programs are in good standing.

Academic Probation

Academic Probation is a procedure by which students are warned of deficiencies in their progress toward completion of degree/diploma requirements.

Students who are placed on Academic Probation as the result of one semester's unsatisfactory academic performance must return to satisfactory standing by the end of the succeeding semester at NEC. (Although grades earned in NEC Summer School are calculated into the CGPA, work done in Summer School will not remove a student from Academic Probation. If a student is placed on Academic Probation in the spring semester, he or she may not be removed from probation until the end of the fall semester.) Students placed on Academic Probation for two consecutive semesters will lose all financial aid for the next semester in attendance at NEC.

Any of the following conditions will result in Academic Probation:
(1) A semester grade point average lower than 3.000
(2) Two or more grades of F
(3) A failing grade in a promotional
(4) A failing grade in Intensive English

Students will be subject to suspension from NEC for one or more semesters, or may be subject to dismissal from NEC if:
(1) they are placed on Academic Probation for two consecutive semesters, or
(2) they fail two consecutive promotional evaluations within two years.

If a student wishes to return to NEC after having been suspended from a degree/diploma program, a written request should be submitted to the Dean's Office. The Academic Probation Committee will review the student's record and, along with the department chair, will consider the student's readmission. If students are allowed to return to NEC after suspension and fail to maintain satisfactory academic performance they are subject to dismissal from their degree/diploma program. The case of every student subject to suspension or dismissal on the basis of the policy stated above will be reviewed by the Academic Probation Committee which will make a recommendation to the Dean. The Dean's decision is final in all cases.

Notations of Academic Probation, Suspension, and Dismissal are recorded permanently on the transcript.

Academic Dishonesty

All students have an obligation to behave honorably and to respect ethical standards in carrying out their academic assignments. Cases of academic dishonesty, such as cheating or plagiarism, will be reviewed by the Dean. The student may be subject to Disciplinary Probation and/or possible suspension or dismissal.

Disciplinary Probation

Students whose behavior is considered detrimental to the well-being of other students or whose conduct is inconsistent with the expectations of NEC may be placed on Disciplinary Probation by the Disciplinary Probation Committee. Serious or repeated offenses may cause a student's immediate suspension or dismissal.

Students who are placed on Disciplinary Probation at any time during a semester may be retroactively denied all institutional aid for that semester, and are ineligible for institutional aid the following semester. Pending a review by the Disciplinary Probation Committee, recommendations will be made to the Financial Aid Office.

Graduation Requirements

All master's degree program requirements must be completed in a maximum of five years from the time of matriculation.
The Conservatory reserves the right to withhold the diploma if the following requirements are not met in full. All candidates for graduation must:
(1) complete all prescribed degree requirements, including required courses, promotionals, recital(s), master's examinations, theses or final projects, master's language requirements, other zero-credit requirements that pertain to the student's major, and courses transferred from other schools
(2) achieve a cumulative grade point average of at least 3.000
(3) finish Incompletes and fulfill non-promotional IPs at least one month prior to graduation
(4) see advisor for a graduation review and fill out an intent-to-graduate form by the intent-to-graduate deadline (see Academic Calendar)
(5) meet all obligations, including the return of books, instruments and music to their respective libraries
(6) pay *all* outstanding fees, tuition, and fines
(7) complete an exit interview with the Financial Aid Office
(8) pay any delinquent emergency loans.

Students must complete at least the requirements stated in numbers 1-4 to participate in the Commencement ceremonies. However, until all requirements and obligations stated in numbers 1-8 are met, diplomas and transcripts will be withheld. If students have any questions about their degree requirements they are expected to consult with their academic advisor.

Note: Students on Academic or Disciplinary Probation are ineligible to graduate until the terms of the probation are satisfactorily fulfilled.

Master's Examinations in Music History and Music Theory

All master's candidates must pass two examinations:
(1) Master's Music History Comprehensive Examination
(2) Master's Music Theory Competency Examination

Passing grades on these examinations are a requirement for graduation. Students must attempt all parts of these examinations upon entrance to NEC. *Both* parts of the Music Theory Competency Examination must be passed before students may elect courses in the Graduate Theoretical Studies department. (Students will be allowed in courses specifically required by their curricula.)

The Music History Comprehensive Examination and the Music Theory Competency Examination are given twice a year, once each semester (see Academic Calendar). **All portions not passed at a previous examination must be attempted at each successive exam.** A no-credit two-semester class, Graduate Remedial Music Theory, is offered each year for an additional fee (see page 64). Passing this class is equivalent to passing the Music Theory Competency Examination. **Any student who fails *both* parts of the Music Theory Competency Examination, or who fails one part *twice*, will be required to take the Graduate Remedial Music Theory class.**

Academic Records

Transcripts will be released only with the student's written request. NEC recognizes the student's right to examine educational records and control access by others in accordance with the Family Educational Rights and Privacy Act (FERPA), passed by the United States Congress in 1974. A copy of NEC's FERPA policy may be obtained from the Registrar's Office.

Transcripts are of two kinds:
(1) **Official:** bearing the college seal and official signature of the Registrar. Transcripts are sent directly to designated institutions. If issued to the student, transcripts are enclosed in a sealed envelope and are deemed invalid if the seal is broken.
(2) **Unofficial:** bearing the notation *Unofficial Transcript—not valid for transfer*, and issued to students for their own use.

The first copy, official or unofficial, is free of charge. Refer to Fees (page 65) for charge for subsequent copies. All requests must be signed, dated, and addressed to the Registrar's Office. Transcripts will be withheld if a student owes money to NEC.

Promotionals and Graduation Recitals

A promotional is a yearly evaluation in the student's major area of study and takes place after two semesters of studio instruction (in May or December). Students perform for their department faculty, or in the case of Composition majors present their work for review. The Graduate Diploma promotional is 30-40 minutes long and is given in the form of a half recital. Failing a promotional results in Academic Probation (see page 39).

Students may not drop or withdraw from a promotional without the written approval of the department chair and the Dean. However, students may petition the Dean's Office to have their promotional deferred. Deferrals will be granted only under exceptional circumstances, and for only one semester. Students who wish to defer a promotional must obtain a Promotional Deferral form from the Dean's Office. This form must be approved prior to the scheduled promotional date. Deferred promotionals are recorded permanently on the transcript with a grade of IP (In Progress).

Students who fail or defer a promotional must pass that promotional level within two semesters, or be subject to dismissal. It shall remain at each department's discretion to schedule the promotional within this time period.

Students in the D.M.A. program are not required to take promotional examinations.

Graduation recitals must be given no later than the Sunday before Commencement; in some departments students must pass a pre-recital two weeks before the recital may be given. Students who wish to do their graduation recitals off campus must obtain written approval from their department chair and the Dean. Some departments may require a tape of the recital to be forwarded to the department chair.

Beyond-Degree Studio

Students who have completed their studio requirement, but who still are enrolled in a degree/diploma program, may register for *Beyond-Degree Studio* (charged at 60% of the current studio rate). A grade is earned and will appear on the transcript, but no credit is granted (see page 64). **String majors registered for *Beyond-Degree Studio* are required to participate in ensemble.**

Independent Study

Appropriately qualified students with a minimum CGPA of 3.700 may pursue an independent study with the approval of the department chair and the Dean. The independent study is an opportunity for the student to explore an area of special interest; however, the chosen topic may not duplicate the content of any course currently offered at NEC, including Studio Instruction and Chamber Music.

Independent study credit may be earned as elective credit only. Students may not earn more than 2 credits for any independent study project, and may not earn more than a total of 2 credits in independent study towards the 36 credits required for the master's degree (special permission is required for Graduate Diploma students).

Permission to pursue an independent study may be granted after one semester of enrollment, once a cumulative grade point average has been calculated. Faculty supervise independent studies on a volunteer basis. The student must enlist a faculty member to supervise the independent study, and must submit a proposal to the faculty member and then to the Dean prior to the semester in which the independent study is to be done. The student and faculty member are expected to meet three times during the semester.

Independent studies are not permitted in the Musicology and Music Education departments.

Students in the D.M.A. program may register for Extended Credit projects. These are independent studies conducted in connection with graduate musicology or theoretical studies courses. They carry one credit and must be approved by the faculty involved and the Associate Academic Dean.

Cross-Registration

Students at NEC may apply graduate music courses taken at Tufts University toward their degree. Generally, students may cross-register for no more than one NEC semester, and may elect only those courses that do not duplicate courses offered at NEC. This agreement does not apply to Tufts summer school. Students must first receive permission from the Dean, and then from the Dean of Tufts.

Second Master of Music Degree

A second Master of Music degree may be earned following completion of the first master's degree. At the end of the first year of the first master's program, students interested in pursuing a second master's are required, after consultation with the department chair, to submit to the Dean a proposed course of study for the second master's. The program of study for the second degree requires the approval of both department chairs and the Dean.

The program of study for the second degree requires at least two full-time semesters of work beyond the completion of the first degree. Students must take all courses for the first master's *and* any additional courses required for the new major. Four years of studio normally are required. However, when both department chairs consider studio work in one major to be applicable to the second major, an exception may be made in which three years of studio will be required.

Master of Music

Degree programs may be pursued in the following majors:

Accompaniment
Bassoon
Choral Conducting
Clarinet
Composition
Contemporary Improvisation
Double Bass
Euphonium
Flute
Guitar
Harp
Historical Performance
Horn
Jazz Studies
  Concentration in Performance
  Concentration in Composition
Music Education
Musicology
Oboe
Orchestral Conducting
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Pedagogy
Vocal Performance
Wind Ensemble Conducting

Accompaniment — *Credit Distribution*

Studio Instruction in the Major (ACMP 500)	**16**
Voice VC 563-564	**4**
Accompaniment ACMP 507-508, 575-576, 577-578, 607-608	**12**
Music History/Music Theory	**4**
Promotional (ACMP 595)*	**0**
Recital (ACMP 699)**	**0**
Total credits	**36**

*Accompany two vocal and two instrumental promotionals at the end of the first year.
**In the final semester of study, candidates will prepare and perform a full recital, half of which will be devoted to vocal repertoire and the other half to instrumental sonata repertoire.

Additional Requirements
(1) Accompany, as assigned, in a vocal studio.
(2) Accompaniment/Sonata participation, as assigned, in an instrumental studio.
(3) Accompany one vocal and one instrumental graduate recital or Artist Diploma candidate recital during the two years of study.
(4) Accompany, as assigned, instrumental and/or vocal master classes (this may replace portions of 1 and 2).

Brass — *Credit Distribution*

Trumpet, Horn, Trombone, Euphonium, Tuba

Studio Instruction in the Major (PRCBR 500)	**16**
Brass PRCBR 540T (2 semesters; recommended for first year)	**2**
Music History/Music Theory	**4**
Electives	**14**
Promotional (PRCBR 595)*	**0**
Recital (PRCBR 699)	**0**
Total credits	**36**

*Evaluation in major instrument at end of each year.

Additional requirements
(1) Participation in ensemble (ORCH 510) as assigned, following an audition, is required each semester.
(2) Pre-recital must be passed before recital may be given.

Choral Conducting — *Credit Distribution*

Studio Instruction in the Major (CHOR 500)	**16**
Conducting CHOR 567-568, 667-668	**8**
Music Theory THYG 501-502*	**4**
Music History/Music Theory	**4**
Electives	**4**

Recital (CHOR 699)	0
Total credits	36

*Required in first year of program.

Additional Requirements
(1) Students should have advanced skills in sight-singing and harmonic dictation, as well as a working knowledge of solfège.
(2) Students should have two years, or the equivalent, of German and one year of either French or Italian.
(3) Students should have a working knowledge of Latin.
(4) Students are required to participate in the Conservatory Chorus and/or Chamber Singers (CHOR 510, 520) for four semesters (see pages 32-33 for a description of Choral Ensembles).

Composition — *Credit Distribution*

Studio Instruction in the Major (CMP 500)	16
Composition CMP 555-556*	4
Music Theory	8
Electives	8
First Year Review (CMP 593)**	0
Total credits	36

*Recommended to be taken in the first year.
**First-year master's students present their work for review to the Composition faculty. If the First Year Review is not passed, students are evaluated in a Final Review (CMP 693) during the second year.

Contemporary Improvisation — *Credit Distribution*

Studio Instruction in the Major (CI 500)	16
Contemporary Improvisation Studies CI 571-572, 671-672	8
Music History/Music Theory	4
Electives	8
Promotional (CI 595)*	0
Recital (CI 699)	0
Total credits	36

*Evaluation in major instrument at end of first year.

Additional Requirements
All entering Contemporary Improvisation majors must pass a listening exam during Orientation. All those majors who do not pass this exam will be required to take Graduate Third Stream Ear Training (CI 057- 058). Successful completion of this course or passing this exam will enable majors to continue to the second year of study.

Guitar — *Credit Distribution*

Studio Instruction in the Major (STR 500)	16
Guitar STR 583T-584T	2
Music History/Music Theory	4
Chamber Music (CHM 520 or STR 540T)*	2
Electives	12
Promotional (STR 595)**	0
Recital (STR 699)	0
Total credits	36

*By advisement.
**Evaluation at end of first year.

Harp — *Credit Distribution*

Studio Instruction in the Major (WW 500)	16
Music History/Music Theory	4
Electives	16
Promotional (WW 595)*	0
Recital (WW 699)	0
Total credits	36

*Evaluation at end of first year.

Additional Requirements
(1) Participation in ensemble (ORCH 510) as assigned, following an audition, is required each semester.
(2) Pre-recital must be passed two weeks before the graduate recital may be given.

Historical Performance — *Credit Distribution*

Studio Instruction in the Major (HP 500)	16
Music History/Music Theory	4
Electives	16
Promotional (HP 595)*	0
Recital (HP 699)	0
Total credits	36

*Evaluation in major instrument at end of first year.

Additional Requirements
(1) Participation in Historical Performance Ensemble (HP 510) each semester.
(2) Historical Performance majors with a concentration in voice are required to be proficient in German, French and Italian diction (NEC Diction, VC 563-564 is recommended).

Jazz Studies — *Credit Distribution*

Studio Instruction in the Major (JS 500 or as assigned by department)	16
Jazz Studies JS 577*, 578	4
Music History/Music Theory	4
Electives	12
Promotional (JS 595)**	0
Recital (JS 699)***	0
Total credits	36

*JS 555T (Lydian Chromatic Concepts) may be substituted for JS 577 (Advanced Jazz Theory)
**Evaluation in major instrument or in composition at end of first year.
***Not a requirement for Jazz Composition majors.

Additional Requirements
(1) Participation in ensemble (JS 510) as assigned is required each semester (not required of Jazz Composition majors).
(2) Students must pass the jazz theory and ear training comprehensive exam prior to graduation.

Music Education — *Credit Distribution*

Music Education ME 503-504, 505, 527, 528, 521T, ME 526T, 528T, 561, 562, 563, 688	24
Music History MHST 535-536	4
Music History/Music Theory Elective	2
Electives (May include four hours of studio instruction and/or conducting.) Must include ME 683 if Massachusetts Certification as a Director/Supervisor is desired.	6
Evaluation (after 18 credits) (ME 593)	0
Thesis and Evaluation (ME 693)	0
Total credits	36

Additional Requirements
Students must pass two oral examinations (ME 593 and ME 693), one halfway through the degree program and one just prior to the completion of the degree.

Musicology — *Credit Distribution*

Each semester before they register students should consult with the Department Chair about their program for the major.

Musicology MHST 535-536*; 537 (to be taken in the first semester) MHST 580 (to be taken for 4 semesters; 0 credit)	22
16 credits from: MHST 501, 502, 505, 506, 511, 512, 521, 522, 531, 532, 533, 534, 543, 544, 545, 546, 551, 552 MHST 524, 527 (these two courses require consent of the department chair)	
Music Theory 4 credits from: THYG 511T-512T, 513T-514T, 515-516, 517-518, 521, 522, 523-524, 525, 526 527, 528, 533, 535, 537, 538, 542	4
Studio Instruction	4
Electives	6
Musicology Exams (MHST 693)**	0
Portfolio (MHST 697)**	0
Total credits	36

*Should be taken in the first year of study.
**Candidates present a portfolio of their course papers (MHST 697), take a final written exam (MHST 693), and appear before a review board consisting of the faculty of the Departments of Music History and Musicology, and the Provost. The written and oral examinations are taken at the end of the second year of study.

Additional Requirements
(1) A reading knowledge of at least one foreign language (normally French, German or Italian). The student's portfolio must show knowledge of this language. An examination of reading skills in at least one language is administered before the student is permitted to graduate.
(2) With the permission of the faculty, a student may elect to write an honors thesis (MHST 681-682) in place of two courses. In such a case, the portfolio will not be required. For details on the requirements for the honors thesis, students should consult with the department chair.

Orchestral Conducting — *Credit Distribution*

Studio Instruction in the Major (ORCH 500)	16
Music Theory* THYG 501-502	4
Music History/Music Theory	4
Electives	12
Recital (ORCH 699)	0
Total credits	36

*Required in first year of program unless outstanding proficiency can be demonstrated.

Additional Requirements
(1) Students must attend rehearsals of the NEC Philharmonia Orchestra as specified by the department chair.
(2) Under supervision, the candidate organizes and conducts a concert, in whole or in part.

Organ — *Credit Distribution*

Studio Instruction in the Major (ORG 500)	16
Organ 12 credits from: ORG 513T-514T, 521, 527-528, 541, 542, 543-544, 571-572	12
Music History/Music Theory	4
Electives	4
Promotional (ORG 595)*	0
Recital (ORG 699)**	0
Total credits	36

*Evaluation at end of first year.
**The recital, presented in the final year, must be accompanied by program notes written by the student.

Percussion — *Credit Distribution*

Studio Instruction in the Major (PRCBR 500)	16
Percussion PRCBR 525T-526T PRCBR 535T-536T PRCBR 560T (2 semesters; recommended for first year)	6
Music History/Music Theory	4
Electives	10
Promotional (PRCBR 595)*	0
Recital (PRCBR 699)	0
Total credits	36

*Evaluation at end of first year.

Additional Requirements
(1) Participation in ensemble (ORCH 510) as assigned, following an audition, is required each semester.
(2) Pre-recital must be passed before the graduate recital may be given.

Piano — *Credit Distribution*

Studio Instruction in the Major (PNO 500)	16
Piano Performance Seminar PNO 547T-548T	2
Studio Accompaniment (ACMP 511T)*	0
Music History	2
Music Theory	2
Electives (See additional requirements)	14
Promotional (PNO 595)**	0
Recital (PNO 699)	0
Total credits	36

*All students (including those in Intensive English) should register for ACMP 511T in the first semester. The grade "IP" will be recorded on the transcript until the 15-hour requirement is fulfilled.
**Evaluation at end of first year.

Additional Requirements
(1) Performance of works from a cross-section of the complete repertoire, including contemporary music, is expected.
(2) Students are required to earn at least two credits in *each* of the following categories: 1) allied skills: lecture-demonstration, pedagogy, conducting, score reading, orchestration/arranging, organ, composition; 2) collaborative piano skills: chamber music (through any Chamber Music Department course), and accompanying.
(3) Pre-recital audition must be passed two to three weeks before the recital may be given.

Strings — *Credit Distribution*

Violin, Viola, Violoncello, Double Bass

Studio Instruction in the Major (STR 500)	16
Music History/Music Theory	4
Chamber Music (CHM 520)*	3
Electives	13
Promotional (STR 595)**	0
Recital (STR 699)	0
Total credits	36

*It is recommended that students register for Chamber Music in the first three semesters.
**Evaluation in major instrument at end of first year.

Additional Requirements
Participation in ensemble (ORCH 510) as assigned, following an audition, is required each semester. Part-time students registered for studio or *Beyond-Degree Studio* (see page 41) are required to participate in ensemble.

Theoretical Studies — *Credit Distribution*

The program of each student is individually designed in consultation with the Theoretical Studies Department chair. This may entail specific requirements beyond those outlined below.

Studio Instruction in the Major* (THYG 500)	16
Music Theory THYG 523-524 and 525-526 or 527-528	8
Electives	12
Analytical Thesis (THYG 694)**	0
Compositional Thesis (THYG 695)**	0
Portfolio (THYG 697, 699)**	0
Total credits	36

*Students must continue to elect Theoretical Studies studio instruction until the Thesis requirement is completed. Studio instruction beyond that required for the degree (0 credit) is charged at the Beyond-Degree Studio rate (see page 64). Four credits of Theoretical Studies studio instruction may be used toward the elective requirement, if the student wishes, in which case regular tuition is charged.
**The thesis projects are supervised in studio instruction, and usually cover analytical and compositional approaches in a variety of styles, periods, or cultures. As they are completed, projects are to be submitted individually for criticism and approval by the Theoretical Studies Faculty Committee. Candidates also may be asked to submit yearly a portfolio of their work, which includes analyses, compositions, papers, performance tapes, and research.

Vocal Pedagogy — *Credit Distribution*

Studio Instruction/Tutorial (VC 500)	16
Voice VC 563-564 VC 565-566 (first year) 4 credits from: VC 575-576 or 577-578	12
Music History/Music Theory	4
Electives	4
Lecture/Demonstration (VC 692) **or Thesis** (VC 693)	0
Total credits	36

Additional Requirements
(1) Participation in ensemble (CHOR 510) as assigned is required for a minimum of two semesters.
(2) Students must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(3) Passing two of the three NEC master's language exams, given in French, German, and Italian.

Vocal Performance — *Credit Distribution*

Studio Instruction in the Major (VC 500)	16
Music History/Music Theory	4
Electives*	16
Promotional (VC 595)**	0
Recital (VC 699)	0
Total credits	36

*Voice majors may use four credits of Vocal Coaching for partial fulfillment of elective credits. Vocal coaching may be taken in addition to studio instruction without incurring an extra studio charge. Two credits per semester of Vocal Coaching is usually taken in the second year.
**Evaluation at end of first year.

Additional Requirements
(1) Participation in ensemble (CHOR 510, OPRA 510) as assigned is required for a minimum of two semesters.
(2) Students must demonstrate basic keyboard proficiency in performance, sight-reading, and accompaniment prior to graduation.
(3) Passing two of the three NEC master's language exams, given in French, German, and Italian. Also required is one year of diction that covers French, German, and Italian. This requirement may be fulfilled by taking NEC's Diction for Singers (VC 563-564).
(4) Program notes and/or translations must be provided for the recital.

Wind Ensemble Conducting — *Credit Distribution*

Studio Instruction in the Major (WNDEN 500)	16
Music Theory THYG 501-502	4
Wind Ensemble WNDEN 501T-502T	4
Music History/Music Theory	4
Electives	8
Comprehensive Exam (WNDEN 693)	0
Recital (WNDEN 699)	0
Total credits	36

Additional Requirements
(1) An exam will be given during Orientation in advanced sight-singing and harmonic dictation. Students found deficient will be required to pursue studies in solfège.
(2) Students should attend all rehearsals and concerts of the Conservatory Wind Ensemble and other organizations as specified by the department chair.
(3) Under supervision, the candidate organizes and conducts a concert, in whole or in part.

Woodwinds	*Credit Distribution*
Flute, Oboe, Clarinet, Bassoon, Saxophone	
Studio Instruction in the Major (WW 500)	16
Music History/Music Theory	4
Electives	16
Promotional (WW 595)*	0
Recital (WW 699)	0
Total credits	36

*Evaluation in major instrument at end of first year.

Additional requirements
(1) Participation in ensemble (ORCH 510) as assigned, following an audition, is required each semester.
(2) Pre-recital must be passed two weeks before the recital may be given.

Graduate Diploma

The purpose of this program is to provide high-level graduate instruction in performance and composition. Admission standards are higher than those required for the Master of Music degree, though not as high as those required for the Artist Diploma. Two years of full-time study (6-8 credits = full-time) are required to complete the Graduate Diploma program. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent as certified by the Provost.

The curriculum of the program is primarily focused on studio instruction and is designed by the student in consultation with the graduate advisor. The student and the advisor will propose a tentative four-semester plan of study that will be reviewed during registration periods. The student is encouraged to seek additional counsel from his or her studio instructor or department chair.

Requirements	*Credit Distribution*
Studio Instruction	16
Course work*, Chamber Music	8
Ensemble**	0
Promotional (end of first year of study) (or first year review required for Composition majors)***	0
Recital (698)****	0
Minimum credit requirement	24

*Admission to Theory courses requires passing the Master's Music Theory Competency Examination that is required of Master of Music degree students (see page 40).
**See Graduate Ensemble Participation, page 34.
***The Graduate Diploma promotional is 30-40 minutes long and is given in the form of a half recital. In some cases, with permission, voice majors may substitute the performance of a major role in Opera Theater for the promotional. Composition majors submit a portfolio of compositions for departmental review.
****For performance majors (Accompaniment, all Conducting majors, Guitar, Historical Performance, Jazz Studies, all orchestral instrument majors, Organ, Piano, Contemporary Improvisation, and Voice): Each recital program must receive prior approval of the department chair, and each recital (or pre-recital, see page 40) must be adjudicated by department faculty. Composition majors submit a portfolio of compositions for departmental review, and prepare at least one major work for public performance.

Notes:
(1) Surcharge for participation in Opera (see page 65).
(2) Vocal Performance majors may take up to four semester credit hours of studio Vocal Coaching to replace four semester credit hours of course work. There is no additional charge for the first four credits of Vocal Coaching. Credits of Vocal Coaching in excess of four will be charged at the studio rate.
(3) The Graduate Diploma program is conceived as a two-year course of study. However, students who have graduated from the NEC master's degree program may petition to apply one year's work (12 credits maximum) from the master's to the Graduate Diploma program. If their petition is approved, the following requirements are waived: the promotional and, **for voice majors only**, their one-year ensemble requirement.
(4) Students who have graduated from the NEC Graduate Diploma program and wish to enroll in the NEC master's degree program may petition to apply one year's work (16 credits maximum) from the Graduate Diploma to the master's program. The master's program may then be completed in one year.

Artist Diploma

The Artist Diploma is New England Conservatory's highest award for achievement in performance. Open to a few select professional musicians and highly accomplished students, it is an all-tuition scholarship program requiring two years residence at the Conservatory.

Each student's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty-administrative body which meets periodically to advise participants and monitor programs and student progress. Although the committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in the Conservatory's ensembles, the program ensures the student freedom for intensive performance studies and practice culminating in two full recitals in Jordan Hall at NEC, one in each year of residence.

Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.

Doctor of Musical Arts Degree

The degree of Doctor of Musical Arts (D.M.A.) is offered in composition and performance. This very rigorous and selective program of study is intended for musicians who combine the highest attainments in their major study with proven accomplishment in the study of musicology and theory. A master's degree in music is prerequisite to the D.M.A. program. It is expected that the equivalent of five full-time semesters (8-10 credits per semester, not including recital credits) will be needed to complete the D.M.A. degree; students must be full-time in their first year. Most students will spend the equivalent of three full-time years in the program.

Each doctoral student's course of study is individualized in consultation with the Doctoral Committee. A minimum of 60 credits beyond master's study is required. Generally, students will earn 30 credits in their major study, including 16 credits in studio instruction, 2 credits in allied performance studies such as chamber music, vocal coaching or conducting, and 12 credits for recitals and accompanying research projects. Performers will present three full-length recitals, each accompanied by a research paper relevant to the program (one of the recitals may be a lecture/recital); composers will present one recital of chamber music and a dissertation combining a work in the larger forms with an analytical paper. An additional 30 credits will be earned in academic subjects, including 12 credits in required doctoral seminars and 18 in elective work from the graduate curriculum, which may include special independent projects for extended credit.

Requirements	*Credit Distribution*
Studio Instruction	**16**
Allied Performance Studies	**2**
Doctoral Seminars	**12**
Electives	**18**
Recitals/Research Projects	**12**
Minimum credit requirement	**60**

Doctoral students will be required to demonstrate proficiency in at least one language, besides English, determined by the Doctoral Committee to be pertinent to their studies.

While D.M.A. students do not have a routine ensemble requirement, the Doctoral Committee may require ensemble participation on recommendation of the studio faculty.

Questions about the D.M.A. degree should be addressed to the Associate Academic Dean.

GRADUATE COURSE OFFERINGS AND FACULTY BY DEPARTMENT

Most courses listed on the following pages are offered each academic year. For complete and accurate information as to courses offered in the current academic year, consult the schedule of course offerings available each semester in the Registrar's Office.

Accompaniment

Vallecillo, Chair; Decima (leave of absence 93-94), Isepp, Kibbe

Studio Instruction (ACMP 500)

Classroom Instruction

ACMP 503T — Introduction to Accompanying Skills
An introduction to the basic skills of vocal and instrumental accompanying: ensemble-playing, balance, transposition, playing of orchestral scores from reductions, figured bass realization and ornamentation, working with conductors. An audition will determine the student's placement in ACMP 503T or ACMP 517T. (Accompaniment majors should register for ACMP 517T.) **(1 credit) Vallecillo**

ACMP 507 — Coaching in Sonata Repertoire
Semester-long partnership with string players, flutists, and clarinetists. Accompaniment majors only. **(1 credit) Vallecillo**

ACMP 508 — Coaching in Sonata Repertoire
Continuation of ACMP 507. Prerequisite: ACMP 507. **(1 credit)**

ACMP 511T — Studio Accompaniment
Fifteen hours of accompanying at studio lessons. Required for all master's piano majors **(0 credit) Coordinated by Vallecillo**

ACMP 517T — Advanced Accompanying Skills
An audition will determine the student's placement in ACMP 503T or ACMP 517T. (Accompaniment majors should register for ACMP 517T.) Continuation of ACMP 503T. **(2 credits) Vallecillo**

ACMP 518T — Advanced Accompanying Skills
Continuation of ACMP 517T. Prerequisite: ACMP 517T. **(2 credits)**

ACMP 575 — Vocal Accompaniment, French
Practical training in the art of accompanying French vocal music; for advanced piano students. Open by permission of instructor. **(2 credits) Vallecillo**

ACMP 576 — Vocal Accompaniment, French
Continuation of ACMP 575. Prerequisite: ACMP 575. **(2 credits)**

ACMP 577 — Vocal Accompaniment, German
Practical training in the art of accompanying German Lieder; for advanced piano students. Open by permission of instructor. **(2 credits) Isepp**

ACMP 578 — Vocal Accompaniment, German
Continuation of ACMP 577. Prerequisite: ACMP 577. **(2 credits)**

ACMP 607 — Coaching in Sonata Repertoire
Continuation of ACMP 508. Prerequisite: ACMP 508. **(1 credit)**

ACMP 608 — Coaching in Sonata Repertoire
Continuation of ACMP 607. Prerequisite: ACMP 607. **(1 credit)**

Brass and Percussion

Epstein, Chair; Bolter, Buda, Chapman, Davis, Firth, Hartmann, Hudgins, Katzen, Kavalovski, Mackey, Morrison, Schlueter, Schmitz, Sebring, Wadenpfuhl

Studio Instruction (PRCBR 500)

Classroom Instruction

PRCBR 525T — Drum Set Class
Drum set technique and performance (for classical percussion majors). The class will cover all drum set styles and will prepare classical percussion majors to meet the demands of drum set performance in today's music. Required one year for all master's percussion majors. **(1 credit) Buda**
(Not offered 93-94)

PRCBR 526T — Drum Set Class
Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. **(1 credit)**

PRCBR 530T — Chamber Music for Percussionists
(See page 33 for a description of Percussion Ensemble.) **(1 credit) Epstein**

PRCBR 535T — Hand Drumming
This class is intended as an introduction to the many disciplines and techniques of Latin-American hand drumming, and to the basic functions of Latin percussion. **(1 credit) Davis**

PRCBR 536T — Mallet Class
Designed to improve sight-reading abilities. **(1 credit) Faculty**

PRCBR 540T — Brass Orchestral Repertoire Class
A weekly seminar designed to provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy. **(1 credit) Bolter/Morrison**

PRCBR 560T — Percussion Orchestral Repertoire Class
Instruction in standard orchestral literature, including standard audition repertoire. Incorporates some of the significant chamber works featuring percussion: *L'histoire du soldat*, *Façade*, *La création du monde*, and *Kammermusiken No. 1*. Each year concludes with a mock full audition. **(1 credit) Hudgins**

Chamber Music

Nickrenz, Chair; Allifranchini, Battisti, Bolter, Buswell, Carr, Chapman, Choi, Cirillo, Drury, Eifert, Fine, Gibbons, Hanks, Heiss, Hodgkinson, Katzen, Kim, Kitchen, Koff, Krasner, Lehner, Leisner, Lesser, Morrison, Palma, Radnofsky, Rosenblith, Ruggiero, Schlueter, F. Smith, R. Sullivan, Trampler, Tyson, Wakao, Wells, Wrzesien, B. Zander, P. Zander.

Classroom Instruction

CHM 507 — Coaching in Sonata Repertoire
Semester-long partnership with an Accompaniment major in the study of sonatas. Open by audition to strings, flutists, and clarinetists. **(1 credit) Vallecillo**

CHM 508 — Coaching in Sonata Repertoire
Continuation of CHM 507. Prerequisite: CHM 507. **(1 credit)**

CHM 520 — Chamber Music
(See page 32 for a description of Chamber Music.) **(1 credit) Faculty**

CHM 535T — Sonata and Lieder Repertoire
Study and preparation for public performance of pieces from the sonata and lieder repertoire. Open by audition to qualified string players (except double bass), pianists, clarinetists, and singers. **(2 credits) B. Zander**

CHM 536T — Sonata and Lieder Repertoire
Continuation of CHM 535T. Prerequisite: CHM 535T. **(2 credits)**

CHM 553 — Interpretation Class
Problems of interpretation, processes for making decisions about phrase structure, rhythm, articulation, tempo, and character; chamber music and conducting techniques; attention to the art of reciting poetry; emphasis on teaching as well as performance techniques. **(2 credits) B. Zander**

CHM 554 — Interpretation Class
Continuation of CHM 553. Prerequisite: CHM 553. **(2 credits)**

CHM 571T — Piano Ensemble
Semester-long partnerships in four-hand and duo-piano repertoire. Not repeatable for credit. Permission of instructor. **(1 credit) Faculty**

CHM 607 — Coaching in Sonata Repertoire
Continuation of CHM 508. Prerequisite: CHM 508. **(1 credit)**

CHM 608 — Coaching in Sonata Repertoire
Continuation of CHM 607. Prerequisite: CHM 607. **(1 credit)**

Choral Conducting

Brooks, Chair

Studio Instruction (CHOR 500)

Classroom Instruction

CHOR 505T — Advanced Solfège
Designed for students with previous solfège training who wish to direct their application of solfège skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Permission of the instructor required. **(2 credits) Scripp**

CHOR 506T — Advanced Solfège
Continuation of CHOR 505T. Prerequisite: CHOR 505T. **(2 credits)**

CHOR 520 — Chamber Singers
(See page 33 for a description of Chamber Singers.)
(0 or 1 credit)

CHOR 537T — Choral Conducting
Study of beat technique, repertoire for church choir, high school and college chorus, use of young voices in choral ensembles. **(2 credits) Brooks**

CHOR 538T — Choral Conducting
Continuation of CHOR 537T. Prerequisite: CHOR 537T. **(2 credits)**

CHOR 567 — Advanced Choral Conducting
Study of a variety of beat techniques, repertoire for different kinds of choral ensembles, and the history of choral music; score analysis of repertoire from the 16th through 20th centuries; work on voice production in chorus and on diction; rehearsal technique and programming. Open by permission of instructor. **(2 credits) Brooks**

CHOR 568 — Advanced Choral Conducting
Continuation of CHOR 567. Prerequisite: CHOR 567. **(2 credits)**

CHOR 667 — Advanced Choral Conducting
Continuation of CHOR 568. Prerequisite: CHOR 568. **(2 credits)**

CHOR 668 — Advanced Choral Conducting
Continuation of CHOR 667. Prerequisite: CHOR 667. **(2 credits)**

Composition

Peyton, Chair; Berger, Ceely, Cogan, Fletcher, Heiss, Hyla, Maneri, McKinley

Studio Instruction (CMP 500)

Classroom Instruction

CMP 515 — Tonal Composition
Analysis and composition of forms associated with tonal music; motive, phrase, period, sentence; small binary and ternary forms. **(2 credits) Peyton**

CMP 516 — Tonal Composition
Analysis and composition of scherzo leading to sonata-allegro form. Continuation of THYG 515. Prerequisite: THYG 515. **(2 credits)**

CMP 517T — Composition for Non-Majors
Intended for students who are not Composition majors but who wish to pursue work in composition. **(2 credits) (Not offered 93-94)**

CMP 518T — Composition for Non-Majors
Continuation of CMP 517T. Prerequisite: CMP 517T. **(2 credits)**

CMP 543T— Instrumentation and Orchestration
In-class demonstrations of all categories of instruments. Writing for individual instruments. Text: *Orchestration* by Samuel Adler. Permission of instructor required for non-majors. **(2 credits) Hyla**

CMP 544T — Instrumentation and Orchestration
Intensive study of selected orchestral scores; composition of a short piece for large chamber orchestra; preparation of score and parts for in-class performance. Continuation of CMP 543T. Prerequisite: CMP 543T. **(2 credits)**

CMP 553T — Introduction to Sound Synthesis
Compositional procedures associated with electronic sound synthesis including live electronic music, tape with instrumental performers, notation, and stereo and quadraphonic performance. **(2 credits) Ceely**

CMP 554T — Introduction to Sound Synthesis
Continuation of CMP 553T. Prerequisite: CMP 553T. **(2 credits) Ceely**

CMP 555 — Graduate Composition Seminar
Addresses a variety of topics important to composers. Non-majors by permission. **(2 credits) Peyton**

CMP 556 — Graduate Composition Seminar
Continuation of CMP 555. **(2 credits) Faculty**

CMP 557 — Digital Music Composition
Analog and digital methods of sound generation; field trips to computer installations. Alternates yearly with CMP 567-568. Prerequisite: CMP 554T. **(2 credits) Ceely (Not offered 93-94)**

CMP 558 — Digital Music Composition
Continuation of CMP 557. Prerequisite: CMP 557. **(2 credits)**

CMP 567 — History and Methods of Film Music Composition
Music in documentary, industrial, animated, and narrative film will be analyzed and emulated. Techniques such as SMPTE time code, MIDI, and "wild tracks" will be discussed. Compositional assignments fitting music to a variety of images. Alternates yearly with CMP 557-558. **(2 credits) Ceely**

CMP 568 — History and Methods of Film Music Composition
Continuation of CMP 567. Prerequisite CMP 567.**(2 credits)**

CMP 593 — First -Year Graduate Review
(See master's Composition program of study, page 43.)

CMP 655 — Graduate Composition Seminar
Continuation of CMP 556. Prerequisite: CMP 556. **(2 credits)**

CMP 656 — Graduate Composition Seminar
Continuation of CMP 655. **(2 credits)**

CMP 657 — Digital Music Composition
Continuation of CMP 558. Prerequisite: CMP 558. **(2 credits) Ceely (Not offered 93-94)**

CMP 658 — Digital Music Composition
Continuation of CMP 657. Prerequisite: CMP 657. **(2 credits) Ceely**

Contemporary Improvisation

Blake, Chair; Bley, Eade, Labaree, Netsky, Rabinovitz, Reider, Sandvik

The Department of Contemporary Improvisation provides students with the opportunity to synthesize diverse musical traditions such as Jazz, Contemporary Classical, and Ethnic musics through improvisation, performance, and composition.

Students are expected to bring a cassette recorder to all Contemporary Improvisation courses.

Studio Instruction (CI 500 or as assigned by department)

Classroom Instruction

CI 057 — Graduate Third Stream Ear Training
The focus of this course is the aural memorization of thirty-five melodies; a rapid recognition and ability to reproduce all intervals within the octave, various chords up to the thirteenth chord, and triad progressions. Students take rhythmic dictation, and transcribe various studied tunes with melodies, harmonies and rhythm. **(0 credit) Faculty**

CI 058 — Graduate Third Stream Ear Training
Continuation of CI 057. Prerequisite: CI 057. **(0 credit)**

CI 517T — Fundamentals of Aural Training
Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek and Spanish. Designed to develop interval recognition and understanding of harmonic implications. **(2 credits) Sandvik**

CI 518T — Fundamentals of Aural Training
Continuation of CI 517T. Prerequisite: CI 517T. **(2 credits) Blake**

CI 543T — Aural Training and Improvisation after Schoenberg
Students will learn by ear the stylistic language of early twentieth-century composers Arnold Schoenberg, Carl Ruggles, and Anton Webern using Third Stream aural training techniques toward the eventual goal of improvising in these styles. Assignments will include memorization of excerpts from pieces by these composers (from tape rather than score), ear-training drills based on atonal theory, and solo and ensemble improvisations based on this material. Permission of instructor or any one-semester course in the CI department. **(2 credits) Sandvik (Not offered 93-94)**

CI 548T — Jazz Vocal Traditions
Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to the contemporary styles of singers such as Lauren Newton and Cassandra Wilson. From the mainstream to the avant-garde important individual contributions as well as larger trends will be examined. Consideration of the mutual influences of the vocal and instrumental traditions, and the influence of jazz singing on other styles such as pop and Brazilian music. Classes and course work will include reading, listening, lectures, videos, and guest lecturers. **(2 credits) Eade (Not offered 93-94)**

CI 551T — Issues and Trends in American Music
A series of lectures and discussions, that address issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond from a list of questions and problems that form the framework of the course. **(2 credits) Faculty (Not offered 93-94)**

CI 561T — Yiddish Music Performance Styles
An introduction to the various types of Jewish music that flourished in Eastern Europe and the Americas. Survey of styles including folk, theater, cantorial, hassidic, and klezmer (instrumental). Individual and group performance projects. **(2 credits) Netsky**

CI 571 — Third Stream Methodology
Focus on projects relevant to the Third Stream musician. **(2 credits) Netsky**

CI 572 — Third Stream Methodology
Continuation of CI 571. Prerequisite: CI 571. **(2 credits) Blake**

CI 577T — Indian Modal Improvisation
Introduces the basic melodic and rhythmic concepts of North Indian classical music through a combination of playing and directed listening. Three different ragas will be introduced. Exploration of each of these ragas through playing (on Western instruments) and through singing. Focus on melodic grammar and mood (rasa) of each raga. Experimentation will be with different forms of Indian improvisation both in free rhythm and using Indian rhythmic cycles. **(2 credits) Rabinovitz**

CI 578T — Third Stream Explorations: A Boston Perspective
Explores developments in Third Stream music with Boston as the focus. From Richard Twardzik and Johnny Hodges to T.J. Anderson and Gunther Schuller, from the Cambridge folk explosion in the sixties to contemporary classical music today, we will investigate the many areas of activity that have kept Boston's musical scene vitally creative. The course includes guest lecturers, analysis of compositional and improvisational styles, some transcription, and discussion of the social and cultural issues that influence the music. **(2 credits) Eade (Not offered 93-94)**

CI 582T — Music of Billie Holliday
Historical survey of the four major periods of Billie Holliday's career. Memorization and performance of pieces from her repertoire will be required. **(2 credits) Blake (Not offered 93-94)**

CI 583T — Advanced Aural Training
Study of various twentieth-century musics with emphasis on advanced ear-training. Non-majors only. **(2 credits) Netsky**

CI 584T — Advanced Aural Training
Continuation of CI 583T. Prerequisite: CI 583T. Non-majors only. **(2 credits) Faculty**

CI 585T — Development of Personal Style
Exploration of model composition in various styles of composed and improvised music. **(2 credits) Blake**

CI 586T— Development of Personal Style
Directed study of those musicians' styles that are most relevant to students in the class. Prerequisite: CI 585T. **(2 credits) Netsky**

CI 587T — Seminar in Musicianship
This course will focus on developing and expanding each student's unique musical personality through advanced ear training and the integration of previous learning experiences and sources of musical inspiration. It will also provide new insights into concert preparation, career strategies, and the development of the student's repertoire. **(2 credits) Blake**

CI 588T — Seminar in Musicianship
Continuation of CI 587T. Prerequisite: CI 587T. **(2 credits)**

CI 671 — Third Stream Methodology
Continuation of CI 572. Prerequisite: CI 572. **(2 credits) Netsky**

CI 672 — Third Stream Methodology
Continuation of CI 671. Prerequisite: CI 671 **(2 credits) Blake**

Historical Performance

Gibbons, Chair; Jeppesen, Krueger, Monahan, Pinkham, Porter

Studio Instruction (HP 500)

Classroom Instruction

HP 513T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by participants, and some outside reading. **(1 credit) Porter**

HP 514T — Elementary Thoroughbass
Continuation of HP 513T. Prerequisite: HP 513T. **(1 credit)**

HP 523T — Harpsichord Literature for Pianists
Survey of harpsichord literature from the 16th to the mid-18th centuries. Special attention is given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Field trips to the Museum of Fine Arts instrument collection to acquaint pianists with the sound and "feel" of antique harpsichords. Demonstration and student performance supplemented by recordings. **(2 credits) Gibbons (Not offered 93-94)**

HP 547T — Issues in Historical Performance
This course is designed to help students understand different (and often conflicting) approaches to music of the past. Through the study of recordings made by Stravinsky, Bartok, Rachmaninoff and others, the course will survey the role of composer as performer and will progress to the role of performer as composer in the creation of the modern Baroque style. **(2 credits) Gibbons**

HP 548T — Issues in Historical Performance
Recordings will be used to trace the development of historical consciousness in performance from the beginning of this century to the present. Selected readings from influential works on performance practice will be used to help explain these developments. Parallels will be drawn between fashions in musical performance and those in contemporary composition and other arts. Prerequisite: HP 547T or permission of instructor. **(2 credits) Gibbons**

HP 563T — Classical Era Chamber Music Performance
Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of and techniques for the original instruments are examined; acoustical, social and philosophical aspects are discussed. Nineteenth- and twentieth-century attitudes and approaches to the Classical Style are surveyed in writings and recordings. **(2 credits) Gibbons**

HP 564T — Classical Era Chamber Music Performance
Continuation of HP 563T. Prerequisite HP 563T. **(2 credits)**

HP 577 — Baroque Music Performance
Performance of Baroque music on modern orchestral instruments. Limited to strings, two flutes, two oboes, two bassoons, three keyboard players and solo singers. Singers must obtain permission of instructor. **(2 credits) Pinkham**

HP 578 — Baroque Music Performance
Continuation of HP 577. (Although HP 577 is not a prerequisite for HP 578, students enrolled in HP 577 have priority in registration for HP 578.) **(2 credits)**

HP 581T — Keyboard Instruments and Repertoire: Bach to Beethoven
Examines standard keyboard repertoire originally composed for harpsichord or fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works will be explored from initial composing to present-day performing. **(2 credits) Gibbons (Not offered 93-94)**

HP 582T — Keyboard Instruments and Repertoire: Bach to Beethoven
Continuation of HP 581T. Prerequisite: HP 581T. **(2 credits)**

HP 585T — Viol Consort
Basic technique of the instrument and exploration of the sixteenth- through eighteenth-century consort literature. The Conservatory has some instruments available for student use. Permission of instructor. **(2 credits) Jeppesen**

HP 586T — Viol Consort
Continuation of HP 585T. Prerequisite: HP 585T. **(2 credits)**

HP 677 — Baroque Music Performance
Continuation of HP 578. **(2 credits)**

HP 678 — Baroque Music Performance
Continuation of HP 677. (Although HP 677 is not a prerequisite for HP 678, students enrolled in HP 677 have priority in registration for HP 678.) **(2 credits)**

HP 685T — Viol Consort
Continuation of HP 586T. Prerequisite: HP 586T. **(2 credits)**

HP 686T — Viol Consort
Continuation of HP 685T. Prerequisite: HP 685T. **(2 credits)**

Interdisciplinary Studies

INT 513/514T — Intensive English I
INT 515/516T — Intensive English II
Practices vocabulary and grammar, reading and listening comprehension to prepare students for the TOEFL.
(4 non-degree credits) DiPasquale, Truscello

INT 520 — Independent Pedagogy Practicum
Available to brass, guitar, piano, string, and woodwind majors. Practical pedagogical experience in the student's instrumental field: assignment to a teacher in the Preparatory School; supervision in observation of lessons, actual teaching; conferences/feedback; choosing repertoire; assisting in coaching; general development of teaching skills; periodic educational philosophy/psychology seminars throughout the semester. Permission of instructor. **(1 credit) Stackhouse**

INT 537 — English as a Second Language I
Speaking and writing practice, reading and listening comprehension, vocabulary development, and selected grammar and usage exercises. Placement by exam. **(0 credit) Chandler**

INT 538 — English as a Second Language I
Reading and listening comprehension; American history, culture and politics; development of study skills such as note taking, outlining, and skimming. Prerequisite: INT 537 or placement by exam. **(0 credit) Chandler**

INT 540 — Internship in Arts Management
An opportunity for students to gain practical experience in the area of arts management. Interns are placed with such organizations as management and public relations firms, publishing and recording companies, orchestras, opera companies, and arts councils. **(1 credit) Emmanual-Maffa**

INT 550 — Independent Study
(See page 41 for description.) **(1-2 credits)**

INT 580 — Cross-Registration Tufts
Limited to graduate level music courses. (See page 41 for description.) **(2-4 credits)**

INT 637 — English as a Second Language II
Uses autobiography to increase the fluency of reading and writing. Students write their autobiography and a review of an autobiography they have read. Prerequisite: INT 538 or placement by exam. **(0 credit) Chandler**

INT 638 — English as a Second Language II
Focus is on the biography *Mozart* by Marcia Davenport and on the film *Amadeus*. Students read the biography and then write a summary biography on Mozart. They view *Amadeus* and write a paper comparing the two versions of Mozart's life. **(0 credit) Chandler**

INT 820/840 — Beyond-Degree Studio
(See page 41 for description.) **(0 credit)**

INT 980 — D.M.A. Research Project
(1 credit)

INT 990 — D.M.A. Recital
(3 credits)

Jazz Studies

Netsky, Chair; Banacos, Bley, Buda, Cowan, Eade, Garzone, Giuffre, Goodrick, Hojnacki, Lockwood, Longstreth, Maneri, Manson, McBee, McKinley, McNeil, Moses, Roos, Russell, Stepton

Studio Instruction (JS 500)

Classroom Instruction

JS 525T — Development of Rhythmic Skills
Study of rhythm and the functions of the laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students will be expected to become proficient in playing studies and identifying rhythms from dictation and other sources. **(1 credit) Pollard**
(Not offered 93-94)

JS 555T — Lydian Chromatic Concepts
Introduction to the theoretical concepts formulated by the American composer George Russell; analysis of jazz and non-jazz compositions. **(2 credits) Russell**

JS 556T — Lydian Chromatic Concepts
Continuation of JS 555T. Prerequisite: Either JS 555T or JS 577. **(2 credits) Russell**

JS 557T — Advanced Lydian Chromatic Concepts
Analysis of twentieth-century composition techniques aimed at the jazz composer; study of the extensions of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: JS 556T. **(2 credits) Russell**

JS 558T — Advanced Lydian Chromatic Concepts
Continuation of JS 557T. Prerequisite: JS 557T
(2 credits) Russell

JS 573T — Arranging I
Orchestration and instrumentation; analysis of works from the jazz repertoire. **(2 credits) Longstreth**

JS 574T — Arranging I
Continuation of JS 573T. Prerequisite: JS 573T. **(2 credits)**

JS 575T — Arranging II
Arranging for a seventeen-piece jazz band or commercial band. Melodic analysis and basic voicing techniques for 8 brass, 5 saxophones, 4 rhythm. Basic chord progressions. Prerequisite: JS 574T. **(2 credits) Longstreth**

JS 576T — Arranging II
Continuation of JS 575T. Prerequisite: JS 575T. **(2 credits)**

JS 577 — Advanced Jazz Theory
Material covered will bridge the gap between classical harmonic nomenclature and modern jazz harmonic symbology. **(2 credits) Russell**

JS 578 — Advanced Jazz Theory
(2 credits) Hojnacki

JS 583T — Jazz Ear Training
The understanding of melodic line through the study of direction, function and purpose. The identification of tensions on chord changes and the ability to construct melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing with solos transcribed from records. **(2 credits) Garzone**

Music Education

Colwell, Chair; Battisti, Davidson, Horgan, Kennedy, Parker, Riley, Scripp,

Classroom Instruction

ME 503 — Contemporary Issues in Music Education
Examination of the challenges of education in general, and music education in particular. Discussion, reading, and special projects dealing with curriculum, musical leadership, administration, evaluation, and philosophy. **(2 credits) Battisti**

ME 504 — Contemporary Issues in Music Education
Continuation of ME 503. Prerequisite: ME 503. **(2 credits) Battisti**

ME 505 — Philosophical Study of Education
Study of philosophy as a discipline, and its application to problems in education; particular emphasis placed on the role of music in the models examined. **(2 credits) Colwell**

ME 506 — Social Sciences and Education
This course reviews the traditional and contemporary social sciences that are relevant to educational problems. Candidates are encouraged to explore issues in music and education in non-musical frames of reference. **(2 credits) Faculty**
(Not offered 93-94)

ME 520 — Independent Pedagogy Practicum
(See INT 520, page 52.)

ME 521T — Test, Measurement and Assessment in Music Education
The rudiments of traditional methods of testing and assessment in music education are examined along with new approaches which cultivate a richer view of learning necessary to support achievement in music. **(2 credits) Davidson/Scripp (Not offered 93-94)**

ME 523T — Models of Music Learning
This course draws out the implications of contemporary theories of mind for the teaching and learning of music in classroom and studio settings. In addition to what it posits about musical performance and practice, each theory is considered in light of musical perception and reflective thinking. **(2 credits) Scripp**

ME 524T — Models of Music Learning
Continuation of ME 523T. Prerequisite ME 523T. **(2 credits)**

ME 526T— Music for Special Learners
An examination of research and materials adapted especially for special needs learners, an overview of music pedagogies as they apply to such learners, and ways to integrate these children into graded music classrooms. **(2 credits) Faculty (Not offered 93-94)**

ME 527 — Administration and Supervision in Music Education
An examination of techniques for the administration and supervision of a comprehensive public school program. Staff supervision, scheduling, budget, program evaluation and strategies for building strong public relations will be discussed. **(2 credits) Faculty (Not offered 93-94)**

ME 528 — Curriculum Development in Music Education
An overview of models of curriculum development, and specific approaches to developing a philosophy for music education. The course explores setting objectives, and designing scope and sequence for music learning activities. **(2 credits) Colwell**

ME 528T — Music and Cognition
An exploration of musical development and training through the study of relevant research in cognitive psychology. **(2 credits) Davidson/Scripp (Not offered 93-94)**

ME 551T — Teaching Jazz
The development of jazz programs in the public schools. **(2 credits) Faculty (Not offered 93-94)**

ME 561 — Readings in Music Education Research
A survey of the literature and research in music education with an emphasis on systematic inquiry. **(2 credits) Davidson/Scripp**

ME 562— Current Trends in Music Education
An overview of contemporary approaches to music education including those of Kodaly, Dalcroze, Orff, Suzuki, Gordon and the Contemporary Music Project. Opportunities to work with materials and repertoire; ways to integrate and adapt these methodologies in American music classrooms. **(2 credits) Faculty (Not offered 93-94)**

ME 563 — History and Philosophy of Music Education
Students will explore the profession from an historical perspective. Development of methodology and practical implications will be presented. **(2 credits) Battisti (Not offered 93-94)**

ME 593 — Oral Evaluation
(0 Credit)

ME 683 — Practicum in Administration and Supervision
Required of students who wish Massachusetts State Certification as a Supervisor/Director. A practicum (150 clock hours) within one year or an internship (300 clock hours) within two years. Students work in a school system under the supervision of the director of music and the chair of the NEC Music Education Department. Students must meet all of the state requirements for this level of certification prior to beginning the practicum. Details are available from the Music Education Department. **(4 credits) Faculty**

ME 688 — Directed Study in Music Education
Preparation of the master's thesis. **(2 credits) Colwell**

ME 693 — Oral Evaluation
(0 credit)

Musicology

Labaree, Chair; Greenwald, Hallmark, Heiss, Pinkham, Porter, Row, Smith

MHST 501 — Topics in Baroque Music: Music of J. S. Bach
Lectures will be devoted to discussions of musical style, notational practice, and the historical context and function of Bach's work. A variety of approaches to analysis will also be considered, with some attention to numerology and proportion. The first half of the semester will consist of lectures by the instructor; the second half of the semester will consist of in-class presentations of students' term papers.
(2 credits) Porter (Not offered 93-94)

MHST 502 — Baroque Instrumental Music
Examination of representative works with emphasis on the forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertory. In-class performance of works studied. **(2 credits) Pinkham**

MHST 505 — Topics in Music of the Classical Era
A study of historical and stylistic issues related to the development of music in the period between 1720 and the death of Beethoven. The course is designed to familiarize students with the stylistic principles of the music, its social-historical context, and with sources of information on this period, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Smith**

MHST 506 — Topics in Music of the Nineteenth Century
A study of historical and stylistic issues related to the development of music from the Romantic movement of the early 19th century through the music of Mahler. The course is designed to familiarize students with the stylistic principles of the music, its social-historical context, and sources of information on this period, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Smith**

MHST 507 — History of Western Musical Styles
A survey of the compositional principles and social-historical context of music from the Middle Ages through the Baroque period. Not available to musicology majors. **(2 credits) Smith**

MHST 508 — History of Western Musical Styles
A survey of the compositional principles and social-historical context of music from the Classical period to the present. Not available to musicology majors. **(2 credits) Smith**

MHST 511 — History of Music in the United States
A survey of music in the United States from colonial times to the present. The course is designed to familiarize students with historical and stylistic developments, in both the cultivated and vernacular traditions, through reading and listening assignments, classroom discussion, and individual research projects. **(2 credits) Smith**

MHST 512 — Jazz History Research Seminar
Designed to give the student an understanding of the historical development of jazz. Through individual projects and classroom lectures and discussions, the course will familiarize the student with the basic tools of jazz research and will survey and evaluate significant works of scholarship in the field. **(2 credits) Smith**

MHST 521 — Renaissance Sacred Music
Analysis of structure, influences, and changing attitudes toward musical and liturgical considerations in representative works; discussion of performance problems; class performance of works studied. **(2 credits) Pinkham**

MHST 522 — Baroque Sacred Music
Examination of representative works with emphasis on the oratorio and the passion. In-class performance of works studied. **(2 credits) Pinkham**

MHST 524 — Performance Practice 1100 to 1500
Seminar in Medieval and early Renaissance music. Gregorian chant, instrumentation, musica ficta, modal theory, principles of improvisation and ornamentation. Open to Musicology majors with consent of the department chair. **(2 credits) Faculty (Not offered 93-94)**

MHST 527 — Performance Practice 1650 to 1750
Seminar in late Baroque music. National styles, ornamentation, rhythmic alterations, tuning and temperaments, continuo practices, varieties of notation. Open to Musicology majors with consent of the department chair. **(2 credits) Pinkham**

MHST 531 — Topics in Medieval Music
Issues and problems of the 11th through 14th centuries, history and analysis of style and composers; questions of performance practice, the nature of the musical and theoretical sources. Special attention will be given to the music of Johannes Ciconia. **(2 credits) Hallmark**

MHST 532 — Topics in Renaissance Music
Issues and problems of the 15th and 16th centuries; history and analysis of style and composers; questions of performance practice, the nature of the musical and theoretical sources. **(2 credits) Hallmark**

MHST 533 — Notation of Medieval Music
Intensive performing and transcribing from original notation of the 11th through 14th centuries; Gregorian chant, twelfth-century polyphony, Ars Nova and Trecento works. **(2 credits) Hallmark (Not offered 93-94)**

MHST 534 — Notation of Renaissance Music
Intensive performing and transcribing from original notation of the 15th and 16th centuries. **(2 credits) Hallmark (Not offered 93-94)**

MHST 535 — Writing About Music: Research Methods for the Practical Musician and Scholar
Explores the methodology of musical problem solving and scholarship for performers, historians, and theorists. The goal of the course is to acquaint the student with musical scholarship. This will be accomplished through individual and class projects that will require the use of the research tools and bibliographical materials essential to such areas of musical thought and activity as editing, analysis, criticism, historiography and journalism. **(2 credits) Greenwald**

MHST 536 — Writing About Music: Research Methods for the Practical Musician and Scholar
Continuation of MHST 535. Prerequisite: MHST 535. **(2 credits) Greenwald**

MHST 537 — Teaching Music History
An introduction to materials and methods of teaching in the classroom. This course is designed as a practical help for students who may eventually find themselves teaching music appreciation or music history. Students will also be engaged in reading and discussion of recent issues in education and musicology. Authors include Howard Gardner, Carol Gilligan, Joseph Kerman, Leo Treitler, Edward Cone, and Susan McClary. Open to all graduate students. **(2 credits) Hallmark**

MHST 543 — Introduction to Ethnomusicology
A study of the history, culture, and repertoire of two cultures, usually South Indian and Balinese. Performance projects, transcriptions, papers on musical practice, quizzes on repertoire and terminology. Final exam. **(2 credits) Labaree (Not offered 93-94)**

MHST 544 — Area Study in Ethnomusicology
A study of the history, culture, and repertoire of a selected area of the world or of one problem in the study of World Music. Performance projects, transcriptions, analysis and research papers, quizzes on repertoire and readings. Areas of study include: Music of Turkey, American Commercial Music, the study of Oral Tradition, Music of India, Music of Indonesia. **(2 credits) Row**

MHST 545 — Asian Modal Systems
Examination of modal systems of Arabic, Persian, Indian, Indonesian, Southeast Asian, Chinese, and Japanese musics; formulation of principles operative in each musical system, in multi-culture areas, and in all modal systems under discussion. **(2 credits) Row**

MHST 551 — Ives, Schoenberg, Stravinsky
Study of the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; supplementary consideration of the particular developments which led to those works and of their subsequent, lasting influence. **(2 credits) Heiss**

MHST 552 — Ives, Schoenberg, Stravinsky
Continuation of MHST 551. (Although MHST 551 is not a prerequisite for MHST 552, students enrolled in MHST 551 have priority in registration for MHST 552.) **(2 credits)**

MHST 564 — Sacred Choral Music: 1750-Present
A survey of representative large-scale works with orchestral accompaniment, and small-scale works designed for liturgical use. Among the topics to be discussed will be idiomatic choral devices, text setting, changes in liturgical attitude, the influence of instrumental writing on choral writing, and the influence of neo-Renaissance and neo-Baroque movements. Written assignments. **(2 credits) Pinkham**

MHST 580 — Teaching Internship
A two-year teaching assignment required of all Musicology majors. The student is assigned as an assistant in an undergraduate music history course, and is expected to conduct weekly listening sessions and give two class lectures each semester. **(0 credit)**

MHST 681/682 — Honors Thesis
Available only with consent of the department. Credits must be distributed over two semesters. Preparation of the thesis must be supervised by a member of the department. See note with program of study. **(4 credits) Greenwald, Hallmark, Labaree, Smith**

MHST 693 — Musicology Exams
(See master's Musicology program of study, page 44.)

MHST 697 — Portfolio
(See master's Musicology program of study, page 44.)

MHST 901 — Doctoral Seminar in Musicology
An introductory course in which methods and materials of musicological research will be explored through individual projects focused on the life and works of a given composer. Issues to be addressed include source studies, historiography, performance practice, and criticism. **(3 credits)** Smith

MHST 902 — Doctoral Seminar in Musicology
An advanced musicology seminar that explores the music and lives of Fanny Mendelssohn, Felix Mendelssohn, Clara Schumann, Robert Schumann, and Johannes Brahms. Particular attention will be paid to the intersection of their music and their lives, and on issues faced by Fanny and Clara in their music-making. Students will have the opportunity to undertake specialized work of their own choosing within the purview of the seminar, which will result in an oral presentation and a paper. **(3 credits) Hallmark**

Opera

Moriarty, Chair; Robinson, Steele, M. Sullivan, Swanson, Vanstory, Weinmann, Woodhouse, Wyneken

OPRA 501T — Opera Workshop
This class is designed to develop performing skills through preparation of opera scenes. Discussions will include character analysis and development, creating an effective ensemble, employment of various acting techniques, and musical preparation. Formal and informal performances will take place at the end of each semester. Four hours weekly. By audition. Pre- or co-requisite: OPRA 511T. **(0-1 credit) Weinmann**

OPRA 502T — Opera Workshop
Continuation of OPRA 501T. Prerequisites: OPRA 501T and OPRA 511T. Pre- or co-requisite: OPRA 512T. **(0-1 credit)**

OPRA 510 — Graduate Ensemble: Opera Studio and Opera Theater
(See Ensembles, page 33.) **(0 credit) Moriarty**

OPRA 511T — Vocal Performance Seminar
An audition-style aria seminar with in-class performances. Topics to be covered in this class will include characterization, use of gesture and movement, acting techniques and musical preparation. The seminar also will include four acting/improvisation sessions throughout the semester. One and one-half hours weekly. **(0-1 credit) Weinmann**

OPRA 512T— Vocal Performance Seminar
Continuation of OPRA 511T. Prerequisite: OPRA 511T. **(0-1 credit)**

OPRA 541 — Opera Studies: Studio
(See description under Ensembles, page 33.) The following courses must be taken simultaneously with OPRA 541 and cannot be taken separately: OPRA 510 - Section 01, OPRA 545, 547, 551, 553. VC 563 or OPRA 563 is also co-requisite with OPRA 541. **(2 credits) Moriarty**

OPRA 542 — Opera Studies: Studio
Continuation of OPRA 541. Prerequisite: OPRA 541. The following courses must be taken simultaneously with OPRA 542 and cannot be taken separately: OPRA 510 - Section 01, OPRA 546, 548, 552, 554. VC 564 or OPRA 564 is also co-requisite with OPRA 542. **(2 credits)**

OPRA 545 — Staging Class
In-depth analysis of professional audition techniques. Discussions and demonstration of styles characteristic in operatic periods. Discussion of operatic style and its effect on the physical presentation. Practical advice on resume preparation and career management. **(2 credits) Robinson**

OPRA 546 — Staging Class: Studio
Continuation of OPRA 545. Prerequisite: OPRA 545. **(0 credit)**

OPRA 547 — Stage Techniques: Studio
A study of acting technique as it applies to characterization, dramatic analysis and ensemble singing. Performance of scenes. **(0 credit) Robinson**

OPRA 548 — Stage Techniques: Studio
Continuation of OPRA 547. Prerequisite: OPRA 547. **(0 credit)**

OPRA 551 — Movement: Studio
Basic stage movement, including study of period steps, bows and expressive movement. **(0 credit) M. Sullivan**

OPRA 552 — Movement: Studio
Continuation of OPRA 551. Prerequisite: OPRA 551. **(0 credit)**

OPRA 553 — Stage Make-Up: Studio
Introduction to the basic techniques of make-up for the stage. **(0 credit) Swanson**

OPRA 554 — Stage Make-Up: Studio
Continuation of OPRA 553. Prerequisite: OPRA 553. **(0 credit)**

OPRA 561— Opera Studies: Theater
The following courses must be taken simultaneously with OPRA 561 and cannot be taken separately: OPRA 510 - Section 02, OPRA 565, 567, 571, 573. OPRA 563 is also a co-requisite to OPRA 561. **(2 credits) Moriarty**

OPRA 562 — Opera Studies: Theater
Continuation of OPRA 561. Prerequisite: OPRA 561. The following courses must be taken simultaneously with OPRA 562 and cannot be taken separately: OPRA 510 - Section 02, OPRA 566, 568, 572, 574. OPRA 564 is also co-requisite to OPRA 562. **(2 credits)**

OPRA 563 — Opera Diction
The study of pronunciation and enunciation in Italian, French and German, using the International Phonetic Alphabet. **(2 credits) Vanstory**

OPRA 564 — Opera Diction
Continuation of OPRA 563. Prerequisite: OPRA 563. **(2 credits)**

OPRA 565 — Staging Class: Theater
In-depth analysis of professional audition techniques. Discussions and demonstrations of styles of characterization in operatic periods. Discussion of musical style and its effect on the physical presentation. Practical advice on resume preparation and career management. **(0 credit) Robinson**

OPRA 566 — Staging Class: Theater
Continuation of OPRA 565. Prerequisite: OPRA 565. **(0 credit)**

OPRA 567 — Stage Techniques I: Theater
A study of acting technique as it applies to characterization, dramatic analysis, and ensemble singing. Performance of scenes. **(0 credit) Robinson**

OPRA 568 — Stage Techniques I: Theater
Continuation of OPRA 567. Prerequisite: OPRA 567. **(0 credit)**

OPRA 571 — Movement I: Theater
Basic stage movement, including study of period steps, bows, and expressive movement. **(0 credit) M. Sullivan**

OPRA 572 — Movement I: Theater
Continuation of OPRA 571. Prerequisite: OPRA 571. **(0 credit)**

OPRA 573 — Stage Make-Up: Theater
Introduction to the basic techniques of make-up for the stage. **(0 credit) Swanson**

OPRA 574 — Stage Make-Up: Theater
Continuation of OPRA 573. Prerequisite: OPRA 573. **(0 credit)**

OPRA 661 — Advanced Opera Studies: Theater
The following courses must be taken simultaneously with OPRA 661 and cannot be taken separately: OPRA 510 - Section 02, OPRA 665, 667, 671, 673. Prerequisite: OPRA 542 or OPRA 562. **(2 credits) Moriarty**

OPRA 662 — Advanced Opera Studies: Theater
Continuation of OPRA 661. Prerequisite: OPRA 661. The following courses must be taken simultaneously with OPRA 662 and cannot be taken separately: OPRA 510 - Section 02, OPRA 666, 668, 672, 674. **(2 credits)**

OPRA 665 — Staging Class: Theater
Continuation of OPRA 566. Prerequisite: OPRA 566. **(0 credit) Moriarty**

OPRA 666 — Staging Class: Theater
Continuation of OPRA 665. Prerequisite: OPRA 665. **(0 credit)**

OPRA 667 — Stage Techniques II (Stage Combat): Theater
Continuation of basic theater performing techniques, including advanced movement. Specializing in the various types of fencing and physical interaction that is commonly encountered in stage performance. Continuation of OPRA 568. Prerequisite: OPRA 568. **(0 credit) Robinson**

OPRA 668 — Stage Techniques II (Stage Combat): Theater
Continuation of OPRA 667. Prerequisite: OPRA 667. **(0 credit)**

OPRA 671 — Movement II: Theater
Continuation of OPRA 572. Prerequisite: OPRA 572. **(0 credit) M. Sullivan**

OPRA 672 — Movement II: Theater
Continuation of OPRA 671. Prerequisite: OPRA 671. **(0 credit)**

OPRA 673 — Aria Class: Theater
Review of Italian, French, German and English diction with emphasis on aria interpretation. **(0 credit) Moriarty**

OPRA 674 — Aria Class: Theater
Continuation of OPRA 673. Prerequisite: OPRA 673. **(0 credit)**

Orchestral Conducting

Hoenich, Chair

Studio Instruction (ORCH 500)

Classroom Instruction

ORCH 505T — Advanced Solfège
Designed for students with previous solfège training who wish to direct their application of solfège skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Permission of the instructor is required. **(2 credits) Scripp**

ORCH 506T — Advanced Solfège
Continuation of ORCH 505T. Prerequisite: ORCH 505T. **(2 credits) Scripp**

ORCH 565T — Orchestral Conducting
Study of basic beat patterns, subdivision, compound meters, preparatory beats, releases, and rehearsal techniques; study of a classical symphony and recitatives. **(2 credits) Hoenich**

ORCH 566T — Orchestral Conducting
Continuation of ORCH 565T. Prerequisite: ORCH 565T. **(2 credits)**

ORCH 567 — Advanced Orchestral Conducting
Application of conducting technique to a greater variety of orchestral repertoire. Study of scores from the 19th and 20th centuries for analysis, conducting, and score reading, performance practice and rehearsal techniques. Admission by audition only. **(2 credits) (Not offered 93-94)**

ORCH 568 — Advanced Orchestral Conducting
Continuation of ORCH 567. Prerequisite: ORCH 567. **(2 credits)**

ORCH 667 — Advanced Orchestral Conducting
Continuation of ORCH 568. Prerequisite: ORCH 568. **(2 credits)**

ORCH 668 — Advanced Orchestral Conducting
Continuation ORCH 667. Prerequisite: ORCH 667. **(2 credits)**

Organ

Hayashi, Chair; Porter, Teeters

Students may have the opportunity to pursue studio instruction with different faculty members in the department. Assignments will be decided in consultation with the department chair.

Studio Instruction (ORG 500)

Classroom Instruction

ORG 513T — Elementary Thoroughbass
An introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of style. Weekly student performances and some outside reading. Open to all keyboard majors. **(1 credit) Porter**

ORG 514T — Elementary Thoroughbass
Continuation of ORG 513T. Prerequisite: ORG 513T. **(1 credit)**

ORG 521 — History of the Organ and Organ Design
A study of the organ from the late Middle Ages to the present day. Special emphasis on the relationship between organ design and performance style and registrational practice. Discussion of the technical design of the organ in an historical context. **(2 credits) Porter (Not offered 93-94)**

ORG 522 — History of the Organ and Organ Design
Continuation of ORG 521. Prerequisite: ORG 521. **(2 credits) Hayashi**

ORG 527 — Advanced Keyboard Harmony and Improvisation
Studies in thoroughbass are used as a foundation for beginning improvisation at the organ. Instruction in a variety of techniques: ostinato, variation, cantus firmus settings, as well as fugal improvisation. Prerequisite: ORG 514T, or permission of instructor. **(1 credit) Porter**

ORG 528 — Advanced Keyboard Harmony and Improvisation
Continuation of ORG 527. Prerequisite: ORG 527. **(1 credit)**

ORG 541 — Music in Modern Liturgy
A seminar exploring the role of the classically-trained musician in modern liturgical churches. Liturgical authorities and musicians will participate as occasional lecturers. Students will pursue a major research project resulting in a paper or lecture/demonstration. **(2 credits) Teeters (Not offered 93-94)**

ORG 542 — Hymnody
Discussion of hymn singing and writing from earliest examples through modern times. **(2 credits) Teeters (Not offered 93-94)**

ORG 543 — Organ Repertoire and Performance Practice
A study of representative works from the 14th century to the present emphasizing correlation of literature to the respective instruments; historical and national characteristics. **(2 credits) Hayashi**

ORG 544 — Organ Repertoire and Performance Practice
Continuation of ORG 543. Prerequisite: ORG 543. **(2 credits)**

ORG 571 — Choral Conducting for Organists
Basic choral conducting skills are studied. **(2 credits) Teeters**

ORG 572 — Choral Conducting for Organists
The class serves as a choral laboratory. Methods of controlling performances from the keyboard both by gesture and playing technique are explored in detail. Continuation of ORG 571. Prerequisite: ORG 571 **(2 credits) Teeters**

Piano

Chodos, Chair; Byun, Drury, Hodgkinson, Jochum, Maxin, Rosenbaum, Sherman, Stackhouse, Urban, P. Zander

Studio Instruction (PNO 500)

Classroom Instruction

PNO 547T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns
Master classes and lecture-demonstrations given by NEC faculty and guest artists. Students are encouraged to play for artists other than their own teacher. Members of the class will be required to perform at least once during the semester. **(1 credit) Jochum/Stackhouse**

PNO 548T — Piano Performance Seminar
Continuation of PNO 547T. **(1 credit) Chodos**

PNO 551T — Piano Pedagogy
Examination of methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Overview of comparative educational philosophies and psychologies as related to piano teaching; guest speakers in special areas of concentration; introduction to Dalcroze Eurythmics and group piano teaching. Course format includes lecture, discussion, performance, reading and research assignments, and a practicum in conjunction with the Extension/Preparatory School Piano Department. **(2 credits) Stackhouse**

PNO 552T — Piano Pedagogy
In-depth work in the areas of teaching/learning philosophies and psychologies, specific individual projects, experience in sequencing material, and focus on practicum in conjunction with the Extension/Preparatory School Piano Department. Prerequisite: PNO 551T. **(2 credits)**

PNO 557 — Techniques of Playing Twentieth-Century Piano Music
From Ives, Cowell, and Schoenberg to Crumb, Cage, and others: the challenges of the modern and unconventional. The class will study polyrhythms and "inside-the-piano" instrumental techniques, decipher non-standard notations, explore the philosophical currents behind new-music repertoire, and confront the question, "But is it music?" Permission of instructor. **(2 credits) Drury**

PNO 558 — Techniques of Playing Twentieth-Century Piano Music
Continuation of PNO 557. Prerequisite: PNO 557. **(2 credits)**

Strings and Guitar

Rosenblith, Chair; Anderson, Auclair, Brey, Brink, Buswell, Carr (leave of absence 93-94), Cirillo, Fine, M. Haber, Koff, Krasner, Lehner, Leisner, Lesser, Lowe, Magg, Nickrenz, Orleans, Palma, Seeber, R. Sullivan, Thompson, Trampler, Ushioda, Vilker-Kuchment, Wells, Wolfe

Studio Instruction (STR 500)

Classroom Instruction

STR 530T — Bass Class
Study of orchestral excerpts. Open only to bass majors. **(1 credit) Palma**

STR 540T — Chamber Music with Guitar
Coaching of chamber music with other instruments and voice in a master class format. The course will serve the needs of both

students who require an introduction to chamber music and those who seek experience with more advanced, non-traditional repertoire. **(1 credit) Leisner**

STR 549T — Viola Class for Violinists
Violin students familiarize themselves with the clef, as well as certain distinctive viola techniques. Permission of instructor required. **(2 credits) Fine (Not offered 93-94)**

STR 559T — Aural Heritage of String Playing
Survey of the heritage of string performing artists and the schools they represent through sound recordings, written criticism and contemporary descriptions of performances. **(2 credits) Lesser**

STR 562T — String Pedagogy
Approaches and methods in the education of string players, historical development of techniques, pedagogical writings, guest lecturers. **(2 credits) Rosenblith**

STR 583T — Guitar Repertoire and Performance Seminar
Surveys through in-class performance of the guitar's literature. Forum for the development of the student's performance ability. Issues addressed: style, interpretation, performance practice, stage deportment, and performance anxiety. In-class performances serve as a springboard for the discussion of these topics. **(1 credit) Anderson**

STR 584T — Guitar Repertoire and Performance Seminar
Continuation of STR 583T. Prerequisite: STR 583T. **(1 credit)**

Theoretical Studies

Cogan, Chair; Ceely, Davidson, Escot, Felice, Fletcher, Heiss, Hoffmann, Maneri, Zaritzky

The department offers a wide range of one- and two-semester courses to graduate students from all specializations in the school, as well as to Theoretical Studies majors in particular. The courses offer theoretical approaches for analysis, composition, and performance for historical, cultural, and speculative research, and for pedagogy. In the listings that follow, an § indicates a two-semester course; the department requests a year-long commitment in two-semester courses. *Both parts of the Master's Music Theory Competency Examination must be passed before students may elect courses in the department of Graduate Theoretical Studies. (Students will be allowed in courses specifically required by their curricula.)*

Studio Instruction (THYG 500)

Classroom Instruction

THYG 023 — Graduate Remedial Music Theory §
This course is designed to aid those with music theory deficiencies as revealed in the Master's Music Theory Competency Examination. Passing the class grants exemption from passing the Competency Exam. Weekly sessions of analysis (by ear and from score) and dictation. Study of "sonic designs" and their contributions to overall form. Emphasis on aural analysis and development of strategies for approaching both aural and written tasks. Analytical terminology. Examples from Bach, Mozart, Haydn, Beethoven, and Schubert. **(Two-semester course not recorded on transcript; special fee required, see page 64.) (0 credit) Zaritzky**

THYG 024 — Graduate Remedial Music Theory
Continuation of THYG 023. Prerequisite: THYG 023. **(0 credit)**

THYG 501 — Score Reading §
Development of score-reading facility at the piano for students with some keyboard experience. Practice of eye-hand coordination, clefs, transposition, rhythmic accuracy. Material from vocal and chamber scores, and from Morris and Ferguson, *Preparatory Exercises in Score Reading*. Permission of instructor required for non-conducting majors. **(2 credits) Felice**

THYG 502 — Score Reading
Continuation of THYG 501. Prerequisite: THYG 501. **(2 credits)**

THYG 503 — Significant Theoretical Developments
A general review with emphasis on theoretical revisions and innovations since 1900. Through readings, analysis and performance, current ways of understanding earlier music and the full range of twentieth-century compositional/theoretical developments are introduced. Topics include Schenkerian analysis; scalar, serial, mathematical, and psycho-acoustical theories; global structures. **(2 credits) Escot/Zaritzky (Not offered 93-94)**

THYG 504 — Significant Theoretical Developments
Continuation of THYG 503. **(2 credits) Escot/Zaritzky (Not offered 93-94)**

THYG 511T — Sixteenth-Century Counterpoint §
Study of sixteenth-century vocal style through the analysis and composition of canons and two-voice motets of Lassus. Readings in Pietro Aaron, Aldrich, Cooke and Wittkower. Additional analysis and composition is required of master's, graduate diploma, and doctoral students. **(2 credits) Davidson**

THYG 512T— Sixteenth-Century Counterpoint
The expansion of concepts and skills acquired in THYG 511T through the analysis and composition of motets and mass movements in three or four voices. Readings in Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or permission of instructor. **(2 credits)**

THYG 513T — Invention in the Style of Bach §
A study of eighteenth-century contrapuntal practice in two voices. Exercises in two-voice invention in the style of Bach. Analysis of Bach inventions. **(2 credits) Hoffmann**

THYG 514T — Fugue in the Style of Bach
A study of eighteenth-century contrapuntal practices in three voices. Exercises in three-voice fugue in the style of Bach. Analysis of Bach fugues. Prerequisite: THYG 513T or permission of instructor. **(2 credits) Hoffmann**

THYG 517T — Microtonal Composition and Performance
In this course, the half step is considered divided into six equal parts, producing a virtual pitch continuum. Through graduated singing exercises, students will learn to hear these intervals clearly. Students will write harmony, melody, and counterpoint exercises, exploring these new microtonal sonorities and learning to play them on their own instruments. Two pianos, tuned one quarter-tone apart, will be provided for the study of quarter-tone music. Time will be spent searching for a rhythmic language that accurately reflects the tonal implications of the music. Listening assignments in the music of Carillo, Haba, Wyshnegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Duyne and Joseph Maneri. **(2 credits) Maneri**

THYG 518T — Microtonal Composition and Performance
Continuation of THYG 517T. Prerequisite: THYG 517T. **(2 credits)**

THYG 521 — Interpretive Analysis §
Analysis for performers; concepts of rhythmic, linear, harmonic, and structural analysis; performance implications of analytic conclusions; performance and analysis of works from the student's own area of specialization. **(2 credits) Heiss**

THYG 522 — Interpretive Analysis
Continuation of THYG 521. Prerequisite: THYG 521. **(2 credits)**

THYG 523 — Schenker's Analytical Methods §
Examination of Heinrich Schenker's theories of tonality and analysis. Consideration of compositions primarily from Bach to Brahms as organic aural entities. Schenker's treatment of harmony, voice leading, motive, and form; his methods of analytical research and presentation, including autograph study and graphic display; and his influence on musical hearing, thinking, and performance. **(2 credits) Zaritzky**

THYG 524 — Schenker's Analytical Methods
Continuation of THYG 523. Prerequisite: THYG 523, or permission of instructor. **(2 credits)**

THYG 525 — Psychophysical Analysis Ia: Extended Parameters (Musical Space and Language) §
Developing a more comprehensive music theory; recognizing scientific concepts of sound, communications, and analytic modelling that are capable of illuminating music of diverse periods and culture, past and present. Theories of musical space (line, register, field, fractals) and musical language are explored in diverse musical works against a background of the psychophysical analysis of sound, and the history and philosophy of science. [Note: Psychophysical Analysis I and II are self-contained and can be taken independently. Each spring semester course (THYG 526 and 528) can be taken independently of their preceding fall semester; however, certain extra preparatory readings will be required]. **(2 credits) Cogan (Not offered 93-94)**

THYG 526 — Psychophysical Analysis Ib: Extended Parameters (Time and Rhythm)
Added to the analysis of musical space and language developed in THYG 525 is the analysis of musical time and rhythm. Psychophysical theories of time and perception are examined, as are diverse cultural views of time and rhythm. Relevant musical works are explored. (See note to THYG 525.)
(2 credits) Cogan (Not offered 93-94)

THYG 527 — Psychophysical Analysis IIa: Tone-Color Analysis (Instrumental) §
Analysis of musical sound in instruments and their combinations, and of the ways sonic qualities shape whole musical contexts and works. The scientific analysis of sonic qualities, relationships between visual color and tone color, sonic structure of music in various periods and cultures, and relationships of tone color to other parameters are explored. Text: Cogan, *New Images of Sonic Sound.* (See note to THYG 525.) **(2 credits) Cogan**

THYG 528 — Psychophysical Analysis IIb: Tone-Color Analysis (Vocal)
Analysis of linguistic and vocal sound is added to the analysis of instrumental sound developed in THYG 527. Scientific analysis of language sound (phonology), and the sonic characteristics of diverse languages are explored, together with relevant music using languages and voices. (See note to THYG 525). **(2 credits) Cogan**

THYG 533 — Mathematical Systems
Introduction to the application of mathematical structures to musical composition and theory. Selected topics in statistics, set theory, probability, non-linear phenomena, proportional theory, and geometry as they apply to music from earliest to modern times. **(2 credits) Escot (Not offered 93-94)**

THYG 535 — Advanced Sonic Analysis
Work in the Sonic Analysis Laboratory using its computerized fast-Fourier transform sound-wave analysis facilities. Sonic analysis of musical instruments and voices, and analysis of sonic contexts in music of diverse historical periods and cultures to the present. This seminar is open to a small number of students with permission of the instructor. (A special facilities usage fee will be charged.) Co-requisite or prerequisite: THYG 527-528. **(2 credits) Cogan (Not offered 93-94)**

THYG 537 — Bach's Well-Tempered Clavier
An introduction to the musician's "daily bread," including analysis, editing, listening, performance, readings, and transcription (for non-keyboard players). Readings include C.P.E. Bach, Busoni, Czerny, Kirkpatrick, Landowska, Riemann, Schenker, Tovey and others. Questions of structure (the diverse genres of preludes; fugue as a tonal contrapuntal process) and style (articulation, instrument, ornament, and tempo) are explored. **(2 credits) Felice**

THYG 538 — Twelve-Tone Music
A study of various approaches to analysis of atonal and serial music, including works of Schoenberg, Webern, Berg, Babbitt, and Stockhausen. Analytical, performance, and/or compositional projects. **(2 credits) Hoffmann**

THYG 542 — Readings in Analysis
This course introduces student performers, composers, and theorists to a wide spectrum of published analyses which have become classics of practical and theoretical reference. The authors range from C. P. E. Bach and Rameau through Czerny and Riemann to Tovey, Schoenberg, and Boulez. Through reading, listening, and discussion the class evaluates how well the analyses reveal their chosen music. Historical changes in analytical methods are observed, and the range of analytical subjects (harmony, rhythm, formal relationships, and others) is considered. **(2 credits) Zaritzky (Not offered 93-94)**

THYG 543 — Advanced Tonal Ear Training
Advanced tonal hearing and singing. Practice in perception and rendering of melodic shapes and tonal motions: linear and multilinear formations; rhythmic subdivisions; harmonic and contrapuntal textures; chromaticism and modulation. Based on Gestalt pedagogy of Jersild (*Ear Training*) and others. Dictation; prepared and sight singing; aural analysis; semester project. Music of the Baroque, Classical, and Romantic periods.
(2 credits) Zaritzky

THYG 544 — Contemporary Ear Training
Hearing, singing, and playing twentieth-century idioms. Practice in perception and rendering of rhythmic, intervallic, scalar, and tone-set formations. Based on Gestalt pedagogy of Edlund (*Modus Novus*) and others. Dictation, prepared and sight singing, aural analysis, reading of diverse notations; semester project. Music of varied European and American twentieth-century composers. **(2 credits) Zaritzky**

THYG 551 — Teaching of Compositional Practice §
Compositional experience for students who plan a career that includes teaching theory or composing. Composition, and criticism of others' compositions in a variety of historical,

cultural, and theoretical approaches, based on Cogan & Escot's *Sonic Design: Practice and Problems.* Critical review of counterpoint, harmony, and composition texts. **(2 credits) Escot**

THYG 552 — Teaching of Compositional Practice
Continuation of THYG 551. Prerequisite: THYG 551.
(2 credits)

THYG 697 — Portfolio (first year)
(See master's Theoretical Studies program of study, page 46.)

THYG 699 — Portfolio (second year)
(See master's Theoretical Studies program of study, page 46.)

THYG 902 — Doctoral Seminar: Theoretical Practice; Past, Present, Future
Doctoral candidates will be brought into contact with major strands of theoretical thought and practice, and especially with major developments of twentieth-century theory as they affect musics distant and recent alike. Cross-currents between theory, creation, and performance will be actively considered, as will those between music theory and other domains of human creativity and culture (the sciences, mathematics, and the other arts). Readings of theorists, and analytical examination of musical works in light of those readings. **(3 credits) Cogan**

THYG 903 — Doctoral Seminar: Advanced Theoretical Projects
Doctoral candidates, in consultation with the Instructor, will choose projects in theoretical research, analysis, historical compositional techniques, or free composition that relate to their individual interests and needs, and that give promise of enhancing their theoretical technique and knowledge. Each candidate generally will do two such projects per semester, in different domains. Seminar meetings will be devoted to regular presentation and group criticism of these unfolding projects. **(3 credits) Cogan**

Voice

Clickner, Chair; Castel, Craig, Decima (leave of absence 93-94), DeVoll, Fortunato, Haber, Hodam, Isepp, Kaun, Kibbe, Pearson, St. Laurent, Semer, Vanstory, Zambara

Studio Instruction (VC 500)

Classroom Instruction

VC 521 — Voice Class
Intended for students who are not majoring in Vocal Performance. Lectures, discussion, and individual attention to problems of vocal production and technique.
(2 credits) St. Laurent

VC 522— Voice Class
Continuation of VC 521. Prerequisite: VC 521. **(2 credits)**

VC 563T — Diction for Singers
Rules and techniques of accurate pronunciation, enunciation, and projection of French, Italian, and German, using the International Phonetic Alphabet. Class discussions, performances, and critiques; written and oral examinations. Text: *Diction* by John Moriarty. **(2 credits) Decima, Vanstory**

VC 564T — Diction for Singers
Continuation of VC 563. Prerequisite: VC 563. **(2 credits)**

VC 565 — Vocal Pedagogy
Reading and discussion of William Vennard's *Singing: The Mechanism and the Technic.* Teaching demonstrations by class members; guest lecturers and demonstrations. Prerequisite for Voice Department assistants. **(2 credits) Pearson**

VC 566 — Vocal Pedagogy
The study of voice therapy, speech pathology, and the psychology of teaching. Texts: *Change Your Voice, Change Your Life* by Morton Cooper; *Voice* by Green. Continuation of VC 565. Prerequisite: VC 565. **(2 credits) Pearson**

VC 575 — Vocal Techniques and Repertoire, French
Performance and in-depth discussion of French Mélodies. Musical considerations, style, ensemble, diction, basic communication. By audition. Prerequisite: VC 564.
(2 credits) Vallecillo

VC 576 — Vocal Techniques and Repertoire, French
Continuation of VC 575. Prerequisite: VC 575. **(2 credits)**

VC 577 — Vocal Techniques and Repertoire, German
Performance and in-depth discussion of German Lieder. Musical considerations, style, ensemble, diction, basic communication. By audition. Prerequisite: VC 564.
(2 credits) Castel, Isepp

VC 578 — Vocal Techniques and Repertoire, German
Continuation of VC 577. Prerequisite: VC 577. **(2 credits)**

VC 617/618 — Vocal Coaching
Designed to aid the singer in interpretive style and presentation, Vocal Coaching consists of a studio session with an accompanist, particularly in preparation for a public performance or recital. Graduate Vocal Performance majors may take up to four semester credit hours of Vocal Coaching to replace four elective credits. There is no additional charge for the first four credits of Vocal Coaching. This option is generally selected in the final year, and second year students are given priority.
(2 credits) Decima (leave of absence 93-94), Kibbe, Vanstory

VC 620 — Vocal Coaching
If Vocal Coaching is taken for more than 2 semesters, students register for VC 620 and will be charged the studio rate *in addition to full-time tuition.* **(2 credits)**

Wind Ensemble Conducting

Battisti, Chair

Studio Instruction (WNDEN 500)

Classroom Instruction

WNDEN 501T — Woodwinds and Brass: Development and Literature
Survey of woodwind, brass, and percussion ensemble repertoire for small and large wind ensembles/bands from the 16th to the 20th century. Attention is given to the preparation of works from this repertoire for concert performance.
(2 credits) Battisti

WNDEN 502T — Woodwinds and Brass: Development and Literature
Continuation of WNDEN 501T. Prerequisite: WNDEN 501T.
(2 credits)

WNDEN 505T — Advanced Solfège
Designed for students with previous solfège training who wish to direct their application of solfège skills towards the broad range of historical and contemporary style and practice problems facing the choral, orchestral, or wind ensemble conductor. Permission of the instructor required.
(2 credits) Scripp

WNDEN 506T — Advanced Solfège
Continuation of WNDEN 505T. Prerequisite: WNDEN 505T.
(2 credits) Scripp

WNDEN 587T — Wind Ensemble Conducting
Basic beat patterns, subdivision, compound meters, preparatory beats and releases, performance practice and rehearsal techniques for amateur and semi-professional ensembles. Application of techniques to eighteenth-, nineteenth-, and twentieth-century repertoire (wind ensemble and orchestra). Prerequisite: one year of conducting study in an undergraduate conducting course, or permission of instructor.
(2 credits) Battisti

WNDEN 588T — Wind Ensemble Conducting
Continuation of WNDEN 587T. Prerequisite: WNDEN 587T.
(2 credits)

WNDEN 687T — Wind Ensemble Conducting
Extension of conducting technique and repertoire with emphasis on twentieth-century literature. Greater emphasis on in-class conducting and score analysis. Prerequisite: WNDEN 588T. **(2 credits) Battisti**

WNDEN 688T — Wind Ensemble Conducting
Continuation of WNDEN 687T. Prerequisite: WNDEN 687T
(2 credits)

Woodwinds

Wrzesien, Chair; Annis, Dunkel, Eifert, Genovese, Heiss, Hobson-Pilot, Krueger, Martin, Radnofsky, Ranti, Rapier, Robison, Ruggiero, F. Smith, Svoboda, Thorstenberg, Tyson, Wakao, Wright

Studio Instruction (WW 500)

Classroom Instruction

WW 527T — Woodwind Performance Seminar
This seminar seeks to define and explore the professional culture of wind playing. Emphasis is on the repertoire of flute, clarinet, oboe, bassoon, with piano; saxophone and horn students admitted with the instructor's permission. Chamber music for winds may be included as enrollment permits.
(2 credits) Robison

WW 528T — Woodwind Performance Seminar
Continuation of WW 527T. **(2 credits)**

HEALTH SERVICES AND RESIDENCE HALL INFORMATION

NEC Health Services

The Commonwealth of Massachusetts requires by law that every educational institution ensure that all full-time and three-quarter-time students, including international students, be enrolled in a qualifying student health insurance plan. In order to comply with the law, New England Conservatory has made arrangements for its students to participate in a two-part student health services program administered by Chickering Insurance Agency, Inc. and the Lane Health Center at Northeastern University. This plan covers basic accident and sickness benefits for a twelve-month period, and meets or exceeds all Massachusetts QSHIP requirements. An in-depth description of coverage is available from the Dean's Office or the Director of Residential Life.

Waiver of Insurance

All full-time and three-quarter-time students are required to sign a waiver attesting to comparable coverage. If this waiver is not signed and returned to the Business Office on or before August 14, 1993, students will be enrolled automatically and charged for participation in the NEC Health Services program.

The NEC Student Insurance Plan, which is underwritten by Reliance National Insurance Company, is designed to work hand-in-hand with the Lane Health Center. In no event may a student subscribe *only* to the insurance portion of the NEC Health Services program. However, should comparable coverage in a present policy be available to off-campus students, such students may waive the insurance portion but may elect, and are encouraged, to subscribe to the Lane Health Center portion of the plan.

All students living in the Residence Hall are required to participate in both parts of the health package. If comparable coverage in a present insurance policy is demonstrated, the insurance portion of the package will be refunded. Proof of comparable coverage must be submitted to the Business Office every year. Students not living in the Residence Hall are encouraged to subscribe to the Health Services program. All arrangements should be made through the Business Office. A full description of the services provided by both the Lane Health Center and the insurance plan will be sent to the parents of each entering and returning student. Parents and students are urged to read these pamphlets carefully, and non-Residence Hall students are urged to give the package serious consideration. For further information, students should contact the Dean's Office or the Director of Residential Life.

With the assistance of back-up services from major medical centers, the Lane Health Center is equipped to deal promptly with any condition that may arise. Lane Health Center is a fully

staffed student health clinic that is equipped to provide walk-in health and wellness treatments to students. Services include emergency and routine care, gynecological consultations, laboratory tests and x-rays, physical therapy, and access to limited specialty clinics.

Located in the Forsyth Building within 2 blocks of NEC, the clinic is open from 9:00 A.M. to 7:00 P.M., Monday through Friday, with additional hours on Saturdays. Students may see staff physicians and nurses without appointment. Twenty-four hour emergency assistance is available via the Northeastern Security Office in the Forsyth Building. Limited infirmary care also is available.

Mental Health Services

Mental health services are provided by Don Greif, Ph.D., Jan Lerbinger, Ph.D., and other Counseling Center staff members. The Counseling Center staff is available to address a wide range of concerns, including issues of personal or professional identity, self-esteem, relationships, depression, anxiety, substance abuse, competition, performance anxiety, and difficulties with concentration and discipline.

Student visits are confidential, and the services are free to all enrolled Conservatory students, including those who are not on the health plan. Appointments may be made by calling Extension 460.

Dental Coverage

All Conservatory students are eligible to join the Boston University Dental Plan. Additional information is available from the Director of Residential Life or the Dean's Office.

Medical Records

Medical forms soliciting health information required by Federal and Commonwealth regulation must be submitted to Lane Health Center prior to registration. Forms are available from Lane Health Center. Students not participating in the Lane Health Center program are required by Massachusetts Law to submit proof of immunizations to the Dean's Office prior to registration.

Terms of the Residence Hall Reservation Contract

The Conservatory Residence Hall provides accommodations for single men and women. All first-year students, including transfer students, are required to live in the Residence Hall unless one of the following exemptions applies:

- The student will live with parents or relatives
- The student is 21 years of age or older
- The student is married
- The student holds a bachelor's degree from another institution

(1) The room contract is binding for the full academic year. The Residence Hall is not available on a semester basis.
(2) The Residence Hall deposit secures a residence accommodation, provided space is available. This deposit is refundable, following an acceptable inspection, at the time the student vacates the room. The cost of any damages incurred in the room or building by the student is subtracted from this deposit. The deposit may also be refunded should the student decide, on or before June 15, not to reside in the Residence Hall.
(3) Sixty percent of the yearly rate and the full Health Services fee are payable by August 14th, before occupancy is permitted at the start of the school year.
(4) Rooms will be assigned in the order in which reservations and deposits are received. First-year students will be given first priority on available spaces until July 1. After July 1 sophomores, juniors, seniors, and graduate students will have equal opportunity to secure Residence Hall accommodations.
(5) Residence Hall rates include both room and board. Participation in the meal plan is required of all Residence Hall students. Written requests for exceptions, with medical justification, must be submitted to the Financial Review Committee. Two meal plan options are available. Lunches are available on a cash basis.
(6) The Health Services fee is required of all Residence Hall students. This fee includes both membership in the Lane Student Health Center and coverage in an insurance plan. The insurance portion will be refunded if comparable coverage in a present plan can be demonstrated. Proof of comparable coverage must be submitted to the Business Office no later than August 14th in order to be retunded.
(7) Students should expect to have a roommate. Through the use of roommate questionnaires, every effort is made to match each student with a compatible roommate.
(8) The Conservatory reserves the right to refuse, suspend, or cancel the Residence Hall Reservation Contract in the case of any student whose behavior is considered to be detrimental to the interests of the student and the Residence Hall community.
(9) Students who wish to withdraw from the Residence Hall, but who are not withdrawing from the Conservatory, are not eligible for a refund unless a student replacement is found.
(10) Residence Hall residents who withdraw from the Conservatory must follow the procedure stated in the Refund Policy section of the catalog; however, the time period will begin on the day the Residence Hall opens rather than on the first class day.
(11) Returning students are not permitted entrance to the Residence Hall prior to the day before the first class day in any semester.

Residence Hall Assistants

Six Residence Hall Assistants are selected each year. They serve as liaisons between the administration and the students on their Residence Hall floor and are available for discussion and advice. Preference is given to students eligible for the federal College Work-Study Program (see page 67). Compensation is the equivalent of room and board (see page 65).

Resident Custodians

Nine resident custodians are selected each year to clean the corridors and common areas on each of the floors occupied by dorm residents. Preference is given to students eligible for the federal College Work-Study Program (see page 67). Compensation is $3,150 for the academic year, which is applied directly to the student's room charges.

Residence Hall Vacation Policy

During the Thanksgiving and spring vacations, the Residence Hall remains open but no meals are served. The Residence Hall closes for winter recess.

Conservatory charges cover approximately two-thirds of the cost of educating each student. The balance is met by the Conservatory's funds and by gifts and bequests; and to this extent each student is the beneficiary of considerable financial assistance. The Conservatory makes every effort to aid students further through scholarships and other financial aid. Government funds are available for those who qualify.

Student Status Information

Bachelor of Music

(a) Minimum semester credit hours for full-time student status is 12.
(b) Maximum semester credit hours for full-time student status is 16 (see f for exceptions).
(c) Students carrying from 12 to 16 semester credit hours are charged full-time tuition fees.
(d) Students approved to carry fewer than 12 semester credit hours are charged at the part-time rate.
(e) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four.
(f) Students carrying in excess of 16 credit hours are charged full-time tuition plus the part-time undergraduate rate for each credit beyond 16 (except for freshmen majoring in Contemporary Improvisation, Jazz Studies, Music History, Vocal Performance, and sophomores majoring in Composition).
(g) Appropriately qualified students (e.g., those on the Dean's List, peer advisor leaders, those with specific curricular needs) may petition the Dean for a waiver of the excess tuition charge.
(h) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Undergraduate Diploma

(a) Minimum semester credit hours for full-time status is 10.
(b) Maximum semester credit hours for full-time status is 13.
(c) Students carrying from 10 to 13 semester credit hours are charged full-time tuition rates.
(d) Students approved to carry fewer than 10 semester credit hours are charged at the part-time rate.
(e) Full-time students who register for more than 6 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of six. In special cases, students may register for a maximum of 8 credits of studio instruction without additional charge if the average number of studio credits attempted during the course of study will not exceed 6 credits per semester.
(f) Students carrying in excess of 13 credit hours are charged full-time tuition plus the part-time undergraduate rate for each credit beyond 13.
(g) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Graduate Diploma

(a) Minimum semester credit hours is 6.
(b) Maximum semester credit hours is 8.
(c) Students carrying in excess of 8 credit hours are charged full-time tuition plus the part-time graduate rate for each credit beyond 8.
(d) Students approved to carry fewer than 6 semester credit hours are charged at the part-time rate.
(e) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four.
(f) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

Master of Music and Doctor of Musical Arts

(a) Minimum semester credit hours for full-time status is 8.
(b) Maximum semester credit hours for full-time status is 10.
(c) Students carrying from 8-10 semester credit hours are charged full-time tuition rates.
(d) Students approved to carry fewer than 8 semester credit hours are charged at the part-time rate.
(e) Full-time students who register for more than 4 credits of studio instruction are charged full-time tuition plus the part-time studio instruction rate for credits in excess of four.
(f) Students carrying in excess of 10 credit hours are charged full-time tuition plus the part-time graduate rate for each credit beyond 10.
(g) Withdrawal from a course or courses which results in a change from full-time to part-time may result in a partial refund in accordance with the tuition refund policy.

No student will be charged less than the full tuition amount for a particular degree or diploma program (see Residency Policy, pages 36).

Tuition for Bachelor of Music, Master of Music, Doctor of Musical Arts, Undergraduate Diploma Programs, Special Students

Full-Time (Full academic year)	$14,500
Part-Time*	
Studio instruction per semester	$3,625
Undergraduate course credit per semester credit hour	$470
Graduate course credit per semester credit hour	$940
Graduate Remedial Theory	$600
Beyond-Degree Studio: Instruction per semester beyond the maximum required for the degree/diploma. This applies only to students enrolled in a degree program. No credit is granted (see pages 9 and 41).	$2,175

***Students must petition *before registration* to enroll part-time (see Residency Policy, page 4 and 36).**

Tuition for Graduate Diploma Program

(Please see page 47 for footnotes.)

Full-Time (Full academic year)	$11,600
Opera surcharge (per semester; charged to all students in the opera program)	$585
Part-Time*	
Studio instruction per semester	$3,625
Course credit per semester credit hour	$940

*Students must petition *before registration* to enroll part-time (see Residency Policy, page 36).

Residence Charges

Room and Board **(1)** — double occupancy (includes two meals per day, seven days per week)	$6,990***
Room and Board **(1)** — single occupancy (includes two meals per day, seven days per week)	$8,470***

***To be paid in installments of 60% for the fall semester and 40% for the spring semester. Students entering the Residence Hall the second semester will pay 50% of the yearly rate.

Fees

Preliminary Fees	
Application and Audition **(3)**	$60
Each Additional Entrance Audition **(3)**	$60
Application and Audition/International Students **(3)**	$75
Deposits	
Tuition Deposit for New Students **(3)**	$250
Residence Hall Reservation & Damage Deposit **(4, 5, 6)**	$250
General Fees	
Health Services, Individual Plan **(2)** (Family Plan available for Insurance portion)	$690
Lane Health Center **(6)**	$ 290
Late Payment of Tuition	$215
Late Registration	$70
Special Student Application **(3a)**	$70
Course Audit **(7)**	$200
Transcript **(8)**	$5
Job Placement Dossier	$5
Use of Practice Rooms:	
Piano, Organ, Harpsichord Majors (per year)	$100
Percussion Major (per year)	$50
Student Activities and Services	$100
Delayed Recital Fee (per semester)**(9)**	$75

Notes:
(1) See section on refund policy. The time period of the refund schedule for Residence Hall fees will begin on the day the Residence Hall opens rather than the first class day.
(2) This fee includes both the NEC student insurance plan and the Lane Health Center fee. NEC student insurance may not be purchased separately. Massachusetts law requires insurance coverage for all students. The insurance portion of the medical service fee can be waived prior to August 16 for those who demonstrate that they carry comparable insurance.
(3) Non-refundable.
(3a) Refundable if course/studio is not available.
(4) Refundable until June 15.
(5) Refundable also upon vacating the room after an acceptable inspection.
(6) Required of Residence Hall Students; available to off-campus students either alone or as part of the NEC Health Services.
(7) See section on Course Audits.
(8) Transcripts are not available if student's account or bill is in arrears.
(9) Charged after all credit-bearing requirements are completed.

Payments

Method of payment:
Fall semester, Due August 16
Half Tuition
60% Room and Board
Full Health Services
Half Practice Room Fee (If applicable. See Fees.)
Full Student Activities and Services Fee

Spring semester, Due December 15
Half Tuition
40% Room and Board (50% for January matriculants)
Half Practice Room Fee

Veterans must make arrangements for payment as above by these dates also.

Note: A $215 late payment fine will be charged on all delinquent accounts.

Payment Plans

The Conservatory does not offer any institutional payment plan other than that explained above. However, since some parents prefer to pay tuition and Residence Hall fees in equal monthly installments during the academic year, the Conservatory has made arrangements with several commercial firms for the payment of tuition and Residence Hall fees on a monthly basis. Tuition and Residence Hall deposits are preliminary fees and are therefore excluded from these payments. For information, contact the Business Office.

Veterans

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38, and by the Veterans Administration under the provisions of Chapter 31 of Title 38:

Bachelor of Music degree (four-year program)

Bachelor of Music degree (double major five-year program)

Double-degree (NEC and Tufts University five-year combined program)

Diploma (undergraduate)

Master of Music degree (graduate)

Undergraduate students must carry twelve semester credit-hours per semester to be eligible for full-time benefits. Eligible

veterans must file appropriate forms each semester with the Registrar.

Master's students must carry eight semester credit hours per semester to be eligible for full-time benefits. Eligible veterans must file appropriate forms each semester with the Registrar.

Refunds

Refund Policy

Any full-time or part-time student who wishes to become inactive in a degree/diploma program or withdraw from the Conservatory and receive a tuition refund must submit a written request through the Dean to the Financial Review Committee. If the Committee decides that personal or academic reasons justify the inactive status or the withdrawal, the amount of the refund is as follows.

If written notice is received by the Dean:
(1) before the first class day of either semester, the student has no responsibility for the semester's tuition and no responsibility for the semester's fees.
(2) within the first two weeks of classes, 20% responsibility for tuition and 20% for fees.
(3) in the third week, 40% responsibility for tuition and 40% for fees.
(4) in the fourth week, 60% responsibility for tuition and 60% for fees.
(5) in the fifth week, 80% responsibility for tuition and 80% for fees.
(6) after the fifth week, the student is responsible for the entire amount of tuition and fees.

Any amounts paid in excess of the above charges will be refunded. Refund checks can be expected 3-4 weeks after the effective change date.

Withdrawal from a course or courses may result in a partial refund in accordance with the tuition refund policy.

Note: Students may adjust their schedules during add/drop week according to their academic needs. If students drop all courses during add/drop week, they will be considered to have gone inactive and will be charged 20% of the tuition and fees for the courses for which they registered. If students drop some courses during add/drop week, and subsequently withdraw from all registered courses by the end of the semester, they will be assessed a 20% fee for all courses dropped during add/drop week, and charged a graduated percentage fee for all the courses from which they have withdrawn, in accordance with the refund policy stated in the catalog.

Residence Hall residents who withdraw from the Conservatory must follow the procedure stated in the Refund Policy section of the catalog; however, the time period will begin on the day the Residence Hall opens rather than on the first class day.

Partial Refund

A pro-rata adjustment is made when a student's status changes from full-time to part-time by reason of course changes, according to the policy stated above.

FINANCIAL AID

All financial aid at NEC is awarded for the full academic year and includes scholarships, federal and state grants, loans, and student employment. Scholarship awards are made on the basis of *competitive* musical ability, financial need, and academic achievement. The Conservatory participates in the Federal Pell Program (undergraduate), Federal Supplemental Educational Opportunity Grants (undergraduate), Student State Incentive Grants (undergraduate), Federal Perkins Loan Program, the Federal Stafford Student Loan Program (GSL), Federal Parent Loans for Undergraduate Students, Federal Supplemental Loans, and the Federal College Work-Study Program.

Until such time as the Supreme Court of the United States may rule differently, every student who is required to register with Selective Service must sign a statement of Selective Service Registration Compliance to receive federal aid and most state aid.

Financial aid is awarded on an annual basis; *applications must be filed yearly*. No application will be considered complete until the student has filed a Free Application for Federal Student Assistance (FAFSA) with the Federal Student Aid Programs division of the United States Department of Education, with a copy released to NEC. Information from the FAFSA is the basis on which family contribution and student need is assessed by the Financial Aid Office. In addition, every transfer and graduate student must submit a financial aid transcript from each post-secondary school previously attended, whether or not aid was received at that school.

New England Conservatory of Music does not discriminate on the basis of mental or physical handicap, age, sex, sexual orientation, national or ethnic origin, race, color, religion, or veteran status in the administration of scholarships and loan programs, or other Conservatory-sponsored activities.

Policies

Federal regulations and New England Conservatory require that a student receiving aid be in good academic standing and make satisfactory progress. Conservatory policy is as follows:

Good Academic Standing: Students are not considered to be in good academic standing if they are placed on academic probation (see pages 8 and 39). Students who are placed on academic probation as the result of one semester's unsatisfactory academic performance must return to good academic standing by the end of the succeeding semester at NEC.

Satisfactory Progress: The Conservatory defines satisfactory progress as (1) the successful completion of 75% of all registered credit hours over the course of any academic year (registered credit hours are the number of credits in which students are enrolled at the end of the add/drop period); and (2) successful completion of promotional evaluations (required of most majors). Promotionals normally take place after every two semesters of studio instruction (see Promotionals and Graduation Recitals, pages 9 and 40).

At the end of the academic year (or two consecutive semesters) the Conservatory will review records to determine whether students have made satisfactory progress in their programs. Students who have not fulfilled the requirements of satisfactory progress may be placed on academic probation; they may also forfeit their eligibility for financial aid in the following semester.

Academic Probation: Failure to maintain good academic standing for two consecutive semesters generally results in suspension or possible dismissal from the degree/diploma program. Even if an exception to the suspension/dismissal policy is granted by the Dean, financial aid will not be awarded for the following semester.

Disciplinary Probation: Students who are placed on Disciplinary Probation at any time during a semester may be retroactively denied all institutional aid for that semester and are ineligible for institutional aid the following semester.

Appeals of the termination of financial aid may be made to a committee consisting of the Dean, the student's department chair, and the director of financial aid, or to any committee that the Dean appoints for this purpose.

Federal Programs

Not available to international students.

Federal Pell Grants (undergraduates only)

Pell Grants are awarded by the federal government directly to students who have demonstrated financial need; they are restricted to undergraduates who do not have a previous bachelor's degree. Since Pell Grants are intended to be the foundation of any financial aid package offered by the institution, all undergraduates requesting financial assistance must apply for the grant. Applications are included in the FAFSA. A federal law requires that all students receiving Pell Grants must sign an affidavit affirming that they will not engage in the unlawful manufacture, distribution, dispensation, possession or use of a controlled substance during the period covered by the Pell Grant.

Federal Supplemental Educational Opportunity Grants (undergraduates only)

Supplemental Educational Opportunity Grant (SEOG) awards are available to assist a limited number of undergraduate students who demonstrate exceptional financial need. SEOG awards are made by the Financial Aid Committee concurrently with scholarship awards and vary from $100 up to $2,000 per academic year. These grants need not be repaid.

Federal Perkins Loans

Perkins Loans are administered by NEC with monies allocated by the federal government and repayments received from former NEC recipients. The repayment of the principal loan amount plus 5% simple interest per year starts nine months after the student ceases to be at least a half-time student at an eligible institution.

Federal Stafford Loans (Guaranteed Student Loans)

The Stafford Loans, previously known as Guaranteed Student Loans (GSL) are negotiated by the student directly with a bank, savings and loan association, or credit union of his or her choice, and then sent to the Financial Aid Office for completion. The interest rate for first-time borrowers is variable, with a maximum cap of 9%. Repayment of the total loan, principal plus interest, begins six months after the student ceases to be at least a half-time student.

Federal PLUS Loans and Federal SLS Loans

Parent Loans for Dependent Students (PLUS) and Supplementary Loans for Students (SLS) are negotiated directly with banks, credit unions, etc. The interest is variable, with a maximum cap of 11%. Principle, and in some cases, interest may be deferred until a student graduates. Credit ratings are generally checked by the bank.

Supplemental Loans

A variety of bank-generated educational loans are available to parents of students for amounts up to the total cost of schooling. Credit checks similar to those for personal loans are performed. Interest rates are usually *very* competitive. For further information, contact the Financial Aid Office.

Federal College Work-Study

Through the College Work-Study Program, students demonstrating financial need may be awarded work-study eligibility for on-campus employment. Jobs usually average from eight to fifteen hours per week, payable at least at the current federal minimum wage. Eligible students are responsible for locating their own on-campus employment from the job placement listing in the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed, although over 95% of our eligible students who wish to find employment are able to do so. Since College Work-Study must be earned and cannot be guaranteed, eligibility amounts are *not* deducted from students' bills.

College Work-Study jobs are available to U.S. citizens and eligible non-citizens only. Some work opportunities *may* be available for international students.

State Programs

Available for undergraduates only.

Residents of Connecticut, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, and Vermont may qualify for a state scholarship by filing the state-specific version of the FAFSA with the appropriate state agency for determination of eligibility.

Loans

Beneficent Society Loans

The Beneficent Society of NEC has a fund available for recommended graduate students to assist them with their tuition expenses. Loans from this fund are granted interest-free on the understanding that, upon graduation or withdrawal, they will be repaid in accordance with a reasonable repayment plan. The repayments allow for the continual availability of these funds for other students needing help.

Emergency Short-Term Loans

A limited number of short-term emergency loans are available for students enrolled at NEC. These loans may *not* be applied to tuition payments. The following sources provide funds for these loans, as well as contributions to the Perkins Loan Program:

Mr. and Mrs. Philip R. Allen Endowment

The Alvan T. and Viola D. Fuller Fund

The Charles Oscar Sink Memorial Fund

The Eben Tourjée Student Aid Fund

An Alumni Association fund from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.

Application Procedures

The following materials must be received by the NEC Financial Aid office by March 1. Late applicants will be considered only if funds remain available.

United States Citizens and Eligible Non-Citizens

(1) NEC "Application for Financial Aid" contained in the Viewbook.
(2) "Free Application for Federal Student Assistance (FAFSA)." Processed by the United States Department of Education.
(3) Signed copies of parents' and applicant's 1992 Federal Income Tax Returns when available.
(4) A letter of acceptance to enroll in a degree/diploma program.
(5) Transfer and Graduate Students Only:
Financial Aid Transcripts from each post-secondary institution previously attended. Forms are available from the NEC Financial Aid Office, or the institution(s) previously attended.

Students from Foreign Countries

(1) NEC "Application for Financial Aid."
(2) "Foreign Students Financial Aid Application and Declaration," available from the Financial Aid Office.
(3) A letter of acceptance to enroll in a degree/diploma program.

Conservatory Programs

Scholarships

New England Conservatory scholarships are awarded on the basis of criteria mentioned above. When appropriate, a limited number of non-need scholarships may be available. Over 80% of the present student body receives some institutional aid. Awards range from $1,000 to full tuition and are granted for one academic year. All awards are generated from one general fund.

Departmental Assistants

Departmental assistant positions are available primarily to graduate students whose abilities and talents are known to the faculty. Sophomores, juniors, seniors, and graduate students may apply for these positions in any of the following fields for which previous training and experience permit them to qualify: the departments of Strings, Voice, Piano, Organ, Historical Performance, Jazz Studies, Contemporary Improvisation, Music Education (graduate students only), Composition, Music Theory, Music History, and Liberal Arts; the ensembles, Symphony Orchestra, Wind Ensemble, and Chorus; Accompaniment; and the Performance and Choral Libraries.

Unless an exception is made by the Financial Aid Office, students who fill the assistant positions must be eligible for the federal College Work-Study Program.

Special Honors and Awards

George Whitefield Chadwick Medal

This medal is awarded annually to the senior undergraduate student whose entire Conservatory record of achievement has been distinguished by superior accomplishment in the candidate's major field, supplementary studies, extracurricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Pi Kappa Lambda

The NEC Chapter of Pi Kappa Lambda, the national music honor society, each year inducts a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with personal qualifications necessary for success in the field.

Pi Kappa Lambda endeavors to stimulate high standards of musical achievement. One of its functions is to conduct an annual scholarship competition open to all returning juniors, seniors, graduate students, and Artist Diploma candidates.

Presidential Scholars

The Presidential Scholar award is NEC's most prized scholarship for a returning student who exhibits exceptional ability as a performer and potential to pursue a performing career.

The Charlotte F. Rabb Presidential Scholars Fund
Scholarships awarded in alternate years.

The E. P. and Margaret Richardson Presidential Scholars Fund
Scholarships awarded in alternate years.

The John Moriarty Presidential Scholars Fund
Scholarships awarded in alternate years.

NEW ENGLAND CONSERVATORY OF MUSIC

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Dean's Office
Extension 277

Office of Financial Aid
Extension 440

Office of Admission
Extension 430

FAX (617) 262-0500

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of race, colar, religion, sex, age, national or ethnic origin, sexual orientatian, mental or physical handicap, or veteran status in the administration of its educatianal policies, admission policies, emplayment palicies, scholarship and laan programs, or other Canservatary-spansored activities. Helen Ouellette, Vice President af Finance and Administration, coordinates the Canservatory's effort in complying with this policy.

Edit/Layout by Barbara Anderson and Ellen Bender
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